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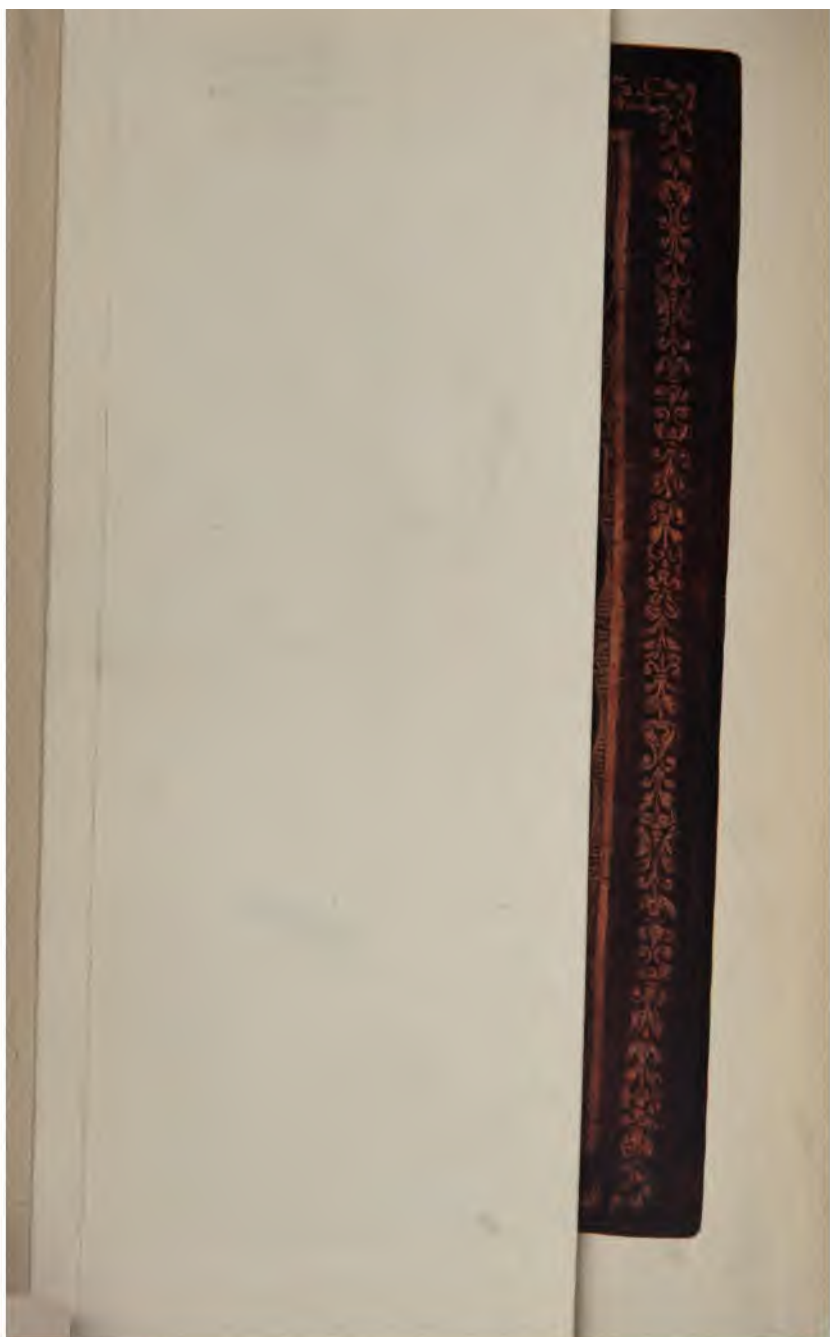








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ODE.

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sing  
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Spring,  
Your num'rous feet not tread  
The Banks of Avon; for each Flowre  
(As it nere knew a sunne or showre)  
Hangs there, the pensive head.

(2)  
Each Tree, whose thick and spreading  
growth hath made,  
Rather a night beneath the Boughs,  
than shade,  
(Unwilling now to grow)  
Looks like the Plume a Captive wears,  
Whose rifed Falls are steep't i'th teares  
Which from his last rage flow.

(3)  
The piteous River wept itself away  
Long since (Alas!) to such a swift decay;  
That reach the Map; and looke  
If you a River there there can spie;  
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 s deteriorated from earlier types. The famous Bayard plays a notable part in the story. On one  
 casion, by the help of his cousin, the enchanter Maugis (son of Charlemagne's assassinated  
 emy, Beuves) Regnault captures the Emperor, Roland, Ogier, Naimes of Bavaria, and Turpin.  
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Telegraphic Address—"LYCIDAS," LONDON.

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1037 BOCCACCIO (G.) IL DECAMERON. In Amsterdāmo, 1665. Contemporary in morocco extra, gilt edges, WITH THE AUTOGRAPH OF SIR PETER LELAND. THE CELEBRATED PORTRAIT PAINTER, on title, £4 4s

1038 BOCCACCIO.—(Title) LE LIVRE DE JEHAN BOCASSE DE LA LOUENGE ET VERTU DES NOBLES ET CLERES DAMES TRAICTE ET IMPRIME NOUVELLEMENT. PARIS. . . . Imprime a Paris ce XXVIII jour d'avril mil quatre cens quatre vingt treize par Anthoine Verard libraire Demourant a Paris, sur le Pont nostre dame a l'ymage saint iehan levangeliste ou au palais au premier piecier. Devant la chappelle ou on chatoie messe De messeigneurs les presidens (1493). Folio, FIRST EDITION of THE TRANSLATION, Lettres Batardez, 34 lines to page, EIGHTY WOODCUTS, including repetitions and woodcut last leaf of Printer's device, half calf, CLEAN COPY, from the LIBRARY OF WILLIAM MORRIS, with bookplate, £80

1039 BOETHIUS.—BOETIIUS DE PHILOSOPHICO CONSOLATU sive de consolatione philosophie; Cu figur, ornatissimis novit expolit. (Folio 126) Impressum Argentino Johanne gruninger Anno incarnationis dni Millesimo quingentesimo primo . . . (Printer's Device) (1501). Folio, roman letter, in two sizes, WOODCUT INITIALS AND SEVENTY-SEVEN SPIRITED WOODCUTS (a few leaves slightly wormed) FROM THE LIBRARY OF WILLIAM MORRIS, with bookplate, £5 6s

The only edition with woodcuts.

1040 BOETHIUS.—BOETIUS DE CONSOLATIONE PHILOSOPHIÆ, THE BOOK OF BOECIUS CALLED THE COMFORTE OF PHILOSOPHIE, or Wyshedome, moche necessary for all men to read and know, wherein such as be in adversitie shall find much consolacion and comforte, and suche as be in great worldly prosperitie may knowe the vanitie and frailtie thereof, and consequently fynde eternall felycitie, and this boke is in maner a dialgue or communication between two persons, the one is Boecias, and the other Philosophy, whose disputations and arguments do playnly declare the diversitie of the lyfe active, that consisteth in worldly, temporall, and transitory thynges, and the lyfe contemplatyve, that always despyeth the world and all thynges therein, and beholdeth Almighty God and all heavenlye things, translated out of Latin into the Englysh tounge by GEORGE COLVILLE, alias Coldewell, to the intent that such as be ignorant in the Latin tounge, and can rede Englyshe, may understand the same, and to the mergentes is added the Latin, to the end that such as delyghte in the Latin tounge may rede the Latin accordinge to the boke of the translatour, which was a very olde print Anno 1556 (colophon), imprinted at London, in Paules Churche Yarde, at the sygne of the Holy Ghost, by John Cawoode, Prynter to the Kynge and Queenes Majesties. Folio, Letter, small 4to. half morocco neat (very rare), £5 6s

1041 BONAVENTURA (Cardinal S.) (Folio 1 recto) REGISTRUM SERMONUM ET DETENTORUM ET DE SANCTISTUM COMMUNISANCTORUM AT POPULUM DNI BONEVENTURE Cardinalis (etc.). . . (Folio 240 verso) Opus Zwollis impressum Feliciter explicet: Anno domini 1479 (s. n. t. John di Vallenhoe). Folio, Gothic Letter, 2 columns of 39 lines to a page, rubricated (folios 81-88 are supplied from another copy), original stamped leather, rebaked, from LIBRARY OF WILLIAM MORRIS, with his bookplate, £5 6s

**2 BONAVENTURA (S)** Sermones Sancti Bonaventuræ de Morte. *boies*, "Shoe-Makers at Work"), Parisiis, Impressi per Guidonem Mercatoris, in *unço Gaillardio commorantem* . . . 1494. Gothic Letter. 3½ lines to a page, *sedent on title, on the reverse is another engraving, and on the last leaf are four separate sed-blocks*, small 4to, *old half binding*, £7 17s 6d

A scarce little volume, apparently unknown to Brunet.

**13 BLAKE (William)** ETCHINGS FROM HIS WORKS, by William Bell Scott, with *descriptive Text*. 1878. Folio, *fine engraved plates*, PRESENTATION COPY, with *autograph inscription*, "WILLIAM MORRIS, FROM W. B. SCOTT AFFECTIONATELY," from the *Morris Library*, original boards, as issued, £4 4s

**14 BRANT (Sebastian)** VARIA SEBASTIANI BRANT CARMINA. (*Thres woodcuts, underneath which are six lines of Latin verse*). 1498. Nihil sive Causa. Alpe. (Folio **37 verso**) Carminum Sebastiani Brant tam divinas quam humanas laudes decantantium *opus: felici fine consummatum Basileæ opera & impensis Johannis Bergman de Alpe 15. Maiis Anni & XCVIII* (1498) (*Printers Device*). FIRST EDITION. Quarto, *Roman letter, three spirited cuts on title and two in the text, with device at end, half calf*, from the LIBRARY OF WILLIAM MORRIS, with bookplate £4 4s

The first edition of these Poems; by the Author of the celebrated SHIP OF FOOLS.

**146 BRENDE (John)** THE HISTORY OF QUINTUS CURTIUS, conteynynge the actes of the greate Alexander, translated out of Latin into English. *In ædibus Richardi Pictoli. Anno Domini, 1570.* 12mo, black letter, *sprinkled calf, red edges*, from the LIBRARY OF WILLIAM MORRIS, with bookplate, £4 4s

**146 BRUNFELS (Otto)** HERBARUM VIVÆ EICONES AD NATURÆ IMITATIONEM, *cum cum diligentia & artificio effigiatæ, una cum effectibus earundem, in gratiam veteris illius, & iamiam renascentis Herbariæ Medicinæ. Argentorati apud Joannem Schættii, cum Cas. Maist. Privilegio a Sexennium.* 1531-32. 2 vols in 1, folio, *very fine woodcut title, four different woodcut borders, and one hundred and thirty beautiful cuts of plants, stamped ornamental pigskin. both the binding and book are in EXTRAORDINARILY FINE STATE*, from the LIBRARY OF WILLIAM MORRIS, with bookplate, £18

A most important and beautiful book, on account of the fine series of plates, which were DRAWN FROM NATURE and were the first of this kind executed in Germany.

**147 CAMDEN (Wm.)** BRITAIN, or a Chorographical description of . . . England, Scotland and Ireland. *London, printed by F. K. R. Y. and L. L. for Andrew Heb.* 1637. Folio, *fine engraved title, and maps, etc. (map of Somerset wanting)*, half calf, from the LIBRARY OF WILLIAM MORRIS, with bookplate, £1 12s

**148 CHAMPIERS (Simphorien)** LES GRANS CRONIQUEZ DES GESTES ET VERTUEUX FAIOTZ DES TRES EXCELLENS CATHOLIQUEZ ILLUSTRES ET VICTORIEUX DUCZ ET PRINCES DES PAYS DE SAVOYE ET PIEMONTE. *En tant en la sainte terre de JHERUSALEM comme es lieux de SIRIE TURQUIE EGIPTE OVRAN ITALIA SUYSSER DAUPHENE et autres plusieurs pays. Ensemble les genealogies & antiquitez de GAULLE des tres chrestiens magnanimes et tres redoubtez ROYS DE FRANCE avecqz aussi la genealogie et origine des dessusditz ducz et princes de SAVOYE, nouvellement imprimees a Paris pour Jehan de la Garde. Champier (woodcut of the Arms of Savoy) Oy finissent les Croniques de Sauoye les quelles ont este achevees Lan mil cinq cens et quinze par Simphorien Champier, conseiller et premier medecin de treshault prince Monseigneur Anthoine duc De Calabre de lorraine. . . . Et imprimees a Paris lan mil cinq cens et seize le XXVIIe iour De mars pour Jehan de la garde libraire demourant audit lieu sus le pont nostre Dame a lenseigne saint Jehan leuangeliste Ou au palais au premier pillier devant La chapelle ou ten chante la Messe de Messeignrs les presidns. (Device of Jehan de la garde.)* (1516.) Folio, Gothic Letter, 2 columns of 38 lines, *title in red and black, WOODCUT INITIALS AND FORTY CUTS, old gilt stamped vellum*, with "EDWARD GWYNNE" at top, from the LIBRARY OF WILLIAM MORRIS, with bookplate, £28

Telegraphic Address—"LYCIDAS," LONDON.

1049 CAXTON (William)

THE FIRST BOOK PRINTED IN ENGLAND  
WITH ENGRAVINGS.

# The Mirrour of the Worlde.

HIER BEGYNNETH THE BOOK CALLID THE  
MIRROUR OF THE WORLDE OR  
THYMAGE OF THE SAME

TRANSLATED OUT OF FFRENSSHE INTO ENGLYSSHE BY ME SYMPLE peom

WILLIAM CAXTON,

AT THE REQUEST, DESIRE, COSTE, AND DISPENSE OF

HUGH BRYCE,

Alderman and Cytezeyn of London.

FYNYSSHYDE THE VIII DAY OF MARCHE, MCCCCLXXX

*No name, date or place of printing but [Westminster, 1481].*

**Black Letter**, long lines, 29 to a full page, WITH NUMEROUS WOODCUTS, wanting all signature A, B1 defective in lower margin, C5 and C6 in MS. facsimile, D3 wanting, D6 ditto, all F missing, the last leaf inlaid, and corner of E1 defective, and some leaves stained, ELSE A SOUND AND GENUINE EXAMPLE OF THIS WORK, considered one of the fairest and finest specimens of Caxton's printing which exists, small folio (measuring 10½ by 7 inches), red morocco extra, crest on sides, £195

THE EXCESSIVELY RARE FIRST EDITION OF CAXTON'S "MIRROUR," containing some of the earliest specimens of wood engraving used in an English Book. Fifteen copies (including the present) are enumerated by Blades, of which only nine are perfect. The present copy is in fairly good condition, with the initials painted in red.

"The publishing of this work was not a speculation on Caxton's part. He was employed, as we learn from the Prologue, to translate and probably print it, by HUGH BRYCE, CITIZEN AND ALDERMAN OF LONDON, who wished to make a present to LORD HASTINGS. TO ADORN, AS WELL AS ILLUSTRATE, THE PAGES, THE ART OF THE WOOD-ENGRAVER WAS EMPLOYED, AND WE MAY CONSIDER THE FIGURES HERE DISPLAYED AS SOME OF THE EARLIEST SPECIMENS OF THAT ART IN ENGLAND. The designs were borrowed from the manuscript copy, the illuminations in the French manuscript showing the same treatment. All the copies issued from Caxton's Press have the words necessary for the explanation of the diagrams inserted with the pen, instead of being engraved on the wood, which may perhaps be an argument for their home execution; and as the writing in all copies appear to be from the same pen, it is asserted that it was done by Caxton himself, but of course of this there is no positive evidence."—*See Blades' Caxton.*

1050 CICERO (M. T.) Cicero's Three Books touching the Nature of the Gods, done into English with Notes and illustrations. Setting forth (from all Antiquity) What Perceptions, Man, by the Only Light of Reason, may intertine, concerning a Deity. London, printed for Joseph Hindmarsh, at the Black Bull, in Cornhill, 1683. 12mo, ed. 21f, from the Library of WILLIAM MORRIS, with bookplate, 10s 6d

**1 CHRONIQUE SCANDALEUSE.—LES CRONIQS DU TRESCHESTIEN**  
**TRES VICTORIEUX LOYS** de VALOYS feu roy de frace q dieu absolve unzieme  
ce ro aneque, plusieurs aultres advetures aduannes tat en ce royaume de france  
me es pays voisins depuis lan mil quatre cens jusques en lan mil quatre vingtz & trois.  
clunismet (*Sans lieu ni date mais Lyons, par Michel Topie & Jacques Heremberk, vers*  
88). **FIRST EDITION**, folio, gothic letter, 2 columns of 44 lines to a page, a  
BGE AND BEAUTIFUL copy in blue morocco extra by Chambolle-Duru, £40  
be first edition of this extremely rare and anonymous Chronicle. Brunet, who gives a long account  
of this volume, says it is also well known under the title of "Chroniques Scandaleuses." It is  
printed with the same types as were used by Topie and Heremberk, of Lyons, in their "Voyage  
de Breydenbach" of 1488, and "Cent Histoires de Troyes" of 1490.  
**52 CICERO** (M. Tullius) ORATIONES corrigente Fau'o Manutio, Aldi Filio.  
emetis, 1550. 3 vols, small 8vo, beautifully printed by Aldus, with the aldine anchor  
t beginning and end of each volume, fine copy, magnificently bound in brown morocco super  
stra, the back and sides tooled to a GROLIER PATTERN, vellum end leaves, rough gill edges,  
y FRANCIS BEDFORD, £15 15s

An exceedingly handsome book.

**53 COMMINES** (Philip de, Knight, Lord of Argenton) THE HISTORIE OF (HIS OWN  
DE). Imprinted at London by A. Hatfield for I. Norton. 1601. Folio, engraved title,  
id calf, from the LIBRARY OF WILLIAM MORRIS, with bookplate, £2 2s

**54 CLOUGH** (Arthur Hugh) THE BOTHIE OF TOPER-BA-FUOSICH, a Long-Vacation  
historical. Oxford, 1848. **FIRST EDITION**, 8vo, cloth, from the LIBRARY OF WILLIAM  
MORRIS, 15s

**55 COPE** (Anthony) THE HISTORY OF TWO THE MOST NOBLE CAPTAYNES OF THE WORLD,  
UNTRALL AND SCIPIO: of their divers batailles and victories, exceeding profitable to  
made, gathered and translated into English out of Titus Livius and other Anthours,  
y Antony Cope, Esquier. At London, printed by Willyam How, anno 1590. 12mo,  
lack letter, border round title, old tree calf, rebacked, from the LIBRARY OF WILLIAM  
MORRIS, with bookplate, £3 3s

**56 DIODORUS SICULUS** Venduntur in vico sancti Jacobi sub Leone  
rgenteo. Woodcut of Petit's mark on title. (Paris), Jehan Petit, N.D. (circa 1500).  
mall 4to, Roman Letter, 40 lines to page, with side notes, brown calf extra, £1 10s

**57 DIALOGUS CREATURARUM, OPTIME MORALIZATUS**, Omni materie  
ozali, jocundo mō applicabit: ad laude dei & edificacionē hoem. (Folio 104 resto,  
rinter's device) Presens liber Dyalogus creaturarum appellatus iocundis fabulis plenus Fer  
arardum Leen in opido Goudensi incept: munere dei finibus est anno domini 1480, G.  
EEU. Folio, **FIRST EDITION**, gothic letter, 34 lines to a page, rubricated, fine wood-  
t, woodcut border and large initial on title, ONE HUNDRED AND TWENTY-TWO  
OST INTERESTING CUTS and the woodcut printer's device, crimson morocco, from  
e LIBRARY OF WILLIAM MORRIS, with his bookplate, £60

**FIRST EDITION** of this singular work. EXTREMELY RARE.

**58 DICTYS CRETENSIS.—(Title)** DIOFYS CRETESIS DE BELLO TROJANO, cum  
ivilegio. (Folio 42 resto) Impsum Lugduni per Joannem Marion, Sumptibus & expensis  
amans Morin bibliopole eiusdem civitatis, 1520. 4to, Roman letter, 39 lines to a  
ye, title in red, made up with border and 3 cuts in black, full-page cut on verso  
title and another cut in text, woodcut initials, green morocco, gill edges, from the  
LIBRARY OF WILLIAM MORRIS, with his bookplate, £4 4s

his mythical history, professedly translated from a Greek text disguised in Punic letters, was  
perhaps the work of the pseudo-translator himself, Septimius, in the fourth century. It formed the  
basis of the popular legend of Troy, in combination with the so-called Dares Phrygius.

**59 DIONYSIUS AFER.—DIONYSIUS DE SITU ORBIS.** (Petit's fine device) Venales  
venduntur Parisius: In vico divi Jacobi apud signu leonis argetei. Impressum . . .  
vriolis per Magistrum Georgii Wolff et Thielmanum Kerzer, 1499. Small 4to, roman  
tor, 40 lines to the page, with side notes, woodcut of Jehan Petit's mark on title, brown  
df, some leaves stained, £1 10s

Telegraphic Address—"LYCIDAS," LONDON.



1060 **DIODEGENES**.—**DIODEGENIS LAERTII HISTORIOGRAPHI DE PHILOSOPHORUM VITA PER Q SECUNDI LIBRI AD BENE BEATEQUE VIVENDU COMOTIVL**. (*Pettit's device*) *Veneti* Parisius in vico divi Jacobi apud Leonem Argenteum. (Colophon) Laertii Di Vitae & sententiae eorum qui in philosophia probati fuerunt non antea. *Impressi. Finis pro Joanne Pareo in vico divi Jacobi Sub Leone argenteo Comotivl* τελοσ ω θεω χαρισ. Small quarto, woodcut of printer's mark on title, and finishing of the author on verso, brown calf extra, £1 10s

1061 **DODOENS** (Dr. Remb) **A NEW HERBALL, OR HISTORIE OF PLANTS** wherein is contained the whole discourse and perfect description of all sorts of and Plants: their divers and sundrie kindes: their names, natures, operative vertues: and that not onely of those which are heere growing in this our Countrey England, but of al others also of forraigne Realms commonly used in Physicke. set forth in the Dutch or Almaine toong, by that learned D. Rembertus Dodoens Phesition to the Emperor: and now first translated out of French into English by HENRY LYTE. *Imprinted at London, by Edm. Bollifant, 1596. Quarto, Black Letter, border around title; fifty-three pages of illustrations of plants (some coloured). Herbal printed at Frankfort by Christianus Egenolphus HAVE BEEN INSERTED IN THIS EDITION, FROM THE LIBRARY OF WILLIAM MORRIS, WITH BOOKPLATE, £5 6s*

1062 **ELIOT** (Sir Thomas) **OF THE KNOWLEDGE WHICH MAKETH A MAN**. *Londini in Aedibus Thomae Bertheleti, 1533, cum Privilegio. Gothic* 26 lines to a page, 12mo, half red morocco, some pages scribbled on, £4 15s

This is the FIRST EDITION, and exceedingly rare.

1063 **ELIOT** (Sir Thomas) **THE IMAGE OF GOVERNANCE, COMPILED ON THE AXIOMS SENTENCES NOTABLE, of the most noble Emperour Alexander Severus, late taken out of Greke into Englyshe, by Syr Thomas Eliot, Knight, in the FAMILIAR NOBILITIE**. (Colophon) *Londoni, in officina Thomae Bertheleti typis impress. cum privilegio ad imprimendum solum. anno. M.D.XL. Black Letter, 34 lines to a page border round title and woodcut initials, the Eliot Arms on back of same, and fine woodcut facing page 1, small 4to, slightly wormed, but a fine copy in old half marbled sides, £4 14s 6d*

FIRST EDITION, very scarce.

1064 **ELIOT** (Sir Thomas) **The Booke named the Governour, devised by Sir Elyot, Knight**. *Londini, an. 1546. (Colophon) Londini in aedibus Thomae Bertheleti typis impress. cum privilegio ad imprimendum solum. anno. M.D.XLVI. Black Letter, 34 lines to a page, 12mo, engraved title, an exceedingly fine copy in old red morocco gilt edges, from the Earl of Jersey's library, with bookplate, £3 3s*

A choice copy of an early edition of this favourite little book.

1065 **EUCLID**.—**PRECLARISSIMUS LIBER ELEMENTORUM EUCLIDIS PERSPICUUS IN ARTEM GEOMETRIE incipit quascumque**. *Erhardus ra'dolt Augustus pressor solertissimus Venetiis impressit . . . 1482. FIRST EDITION, seen in red and black ink, very handsomely printed, Gothic Letter, 44 lines to a page, with numerous woodcut diagrams and initials, half vellum neat (a large copy), £21*

FIRST EDITION, and the FIRST BOOK containing mathematical illustrations.

1066 **EVANGELISTARIUM**.—**MANUSCRIPT WRITTEN ON 217 LEAVES OF VELLUM IN AN ENGLISH SCRIBE, large gothic characters in red and black, double column, with square and diamond musical notation, numerous pen letters (apparently end)**. Circa 1250. Small folio, oaken boards, uncovered, FROM THE LIBRARY OF WILLIAM MORRIS, with bookplate, £18

This MS. was without doubt written by an English scribe, though no English Saint occurs in the earliest portion of the volume. It was, moreover, in England in the XV Century, as is shown by some additions of that period. The book itself would be written after 1250, as the Old English and S. Dominic are given.

ROISSART (Sir John) THE CRONYCLES OF ENGLANDE, FRAUNCE, NE, PORTYNGALE, SCOTLANDE, BRETAINE, FLAUNDERS, AND R PLACES ADJOYNYNGE, TRANSLATED OUTE OF FRENCH INTO OURN ALL ENGLISHE TONGUE BY JOHN BOUCHIER, Knight, JOHN BERNERS; COMMANDMENT OF OUR MOST HYGHE REDOUBTED SOVERAYGNE LORD KING THE VIII; Kynge of Englande, Fraunce, and Ireland, Defendor of the Faith; the Church of Englande, and also of Irelande in earth the Supreme Head. (Vol. printed at London by Wyllym Myddylton, N.D. (Vol. II.), Imprinted at London e-slate by RICHARD PINSON, 1525. printed in double

, woodcut on reverses of title, and initial letters through the text, folio, 2 vols in 1, 1800, super extra, gilt back, g'll edges (the corners of first two leaves of Vol I, part 33, and the last leaf in facsimile), else a FINE LARGE COPY, from the LIBRARY OF M MORRIS, with his bookplate, \$40

e Corner copy sold in 1866 for £95; Perkins's in 1873 for £96; Tite's in 1874 for £70.

ALIEN. - LHYSTOIRE DU PREUX & VAILLANT CHEVALIER EN RETHORE FILS AU COUNT OLIVIER DE UIENNE PER DE FRANCE: contenant les Nobles Victoires, tant en Espaigne que en Grece. Comme pourrez veoir cy l'ouvement Imprime at Paris VVVIII Co. (Large woodcut.) A Paris pour Bonsfons libraire demourant en la Rue Neufue nostre Dame a lenseigne Saint (Folio 107 recto.) Cy fine le Romant de Galien Rethore avec les batailles Roncevaux par la trahison de Ganes per de France, avec la miserable execution par l'empereur Charlemaigne aupres de Saint Marten a Lannois. Imprime a our Jehan bonsfons libraire, demourant en la rue neufue nostre Dame a lenseigne Nicolas (c. 1545) 4to, Gothic Letter. 2 columns of 31 lines, WOODCUT ALS AND FIFTEEN OUTS, title in red and black, morocco extra, by Baussonnet, e LIBRARY OF WILLIAM MORRIS, with his bookplate, \$16

nance was first printed in 1500. It is partly of late composition, although sufficiently ancient ve rendered the word "Rethore" (i.e., rhetorized, or narrated in elegant prose,) incompre- ble at the time of its impression. The word was supposed to mean "restored," and to indicate :oration of chivalry by Gallien. The chief substance of the story was the ancient tale of emagne's Journey to the East and the *Turpin Chronicle*. Hugues, Emperor of Constanti- , at first receives the Frankish Emperor and his peers courteously, but is informed by a spy :tain vaunting expressions to which, as is the Frankish manner, they have given utterance get themselves after supper. These "gabes," as they are called, are merely frolicsome adocio, spoken in lightheartedness, and not intended to convey any serious intention. The nd the Greek Emperor, however, take them as the threats of dangerous magicians; the s are seized and menaced with death if they fail to fulfil their words. Oliver is first put to est; his speech had had reference to the Greek Princess Jacqueline, and might better have e lips of a Parisian *gamon* of to-day than of a young paladin. He, however, awakens a r interest in the lady's heart, and she indulgently informs her father the next morning that night's boast had been fulfilled. Hugues requires that the others shall also exhibit their s, which they do to his satisfaction, partly by celestial succour and partly by the use of er-wit. He finally dismisses them with presents. After Oliver has gone, Jacqueline becomes urther of Gallien, who grows up in time to hear of the expedition to Spain, and to arrive just e for the battle in the Pass of Roncesvalles. His dying father there acknowledges him, and n signalizes himself in the renewed fighting, in which Charlemagne takes reprisals for the f his peers and the treachery of Ganelon. After various deeds of valour in the West, Gallien as to the East, saves his mother from a shameful death, and resumes the Imperial crown.

\_ANVILLE (Barth.) BARTHOLOMEUS DE PROPRIETATIBUS REBUM (TRANSLATED IN OF TREVISCA). WESTMINSTER, WYNKEN DE WORDE, 1496. Folio, t Letter, double columns, 42 lines to a page, with headlines and catchwords, fine s and ornamental initials, wants 16 leaves, and one leaf is in facsimile, and a of the book is made up from smaller copy, otherwise it may be described as a sound e Lakeands; cloth, from the library of WILLIAM MORRIS, with his bookplate, \$30 bdn, in speaking of this extremely rare volume, says: "Of all the books printed in this try in the XV Century, the present is one of the most curious and elaborate; and probably oost beautiful for its typographical execution. The paper, press work, and embellishments ough the latter are, for the greater part, very coarsely executed, are perhaps unrivalled by the s of any other artist in our country, within the period named." rom the last quoted Bibliographer's somewhat gushing description, the book is generally tied to be Wynken de Worde's most magnificent production.

Telegraphic Address—"LYCIDAS," LONDON.

1006 GOWER (John) DE CONFESSIOE AMANTIS (THE CONFESSION OF A LOVER). Imprinted at London in Flote-strete, by Thomas Bortholette. Printer to the King's Grace, in MDXXXVII (1532), Cum Privilegio. Gothic Letter, small title blank top of title mended, but FINE COPY, in old calf, from the LIBRARY OF WILLIAM MORRIS, with bookplate, £21

THE SECOND EDITION OF GOWER'S POEM IN ENGLISH: the first was printed by Caxton, and is practically unobtainable.

1070 GOWER (John) JO: GOWER DE CONFESSIOE AMANTIS. Imprinted at London in Flote-strete by Thomas Bortholette, the XII date of March, 1554, cum Privilegio. Small folio, Black Letter, two columns, 48 lines to page, with headlines, and words, and side-notes, very fine and clean copy in morocco extra, gilt leaves, by RIVIERE, (very large and sound copy), £21

"A vast interval must be made between Chaucer and any other English poet; yet Gower, his contemporary, though not like him, a poet of nature's growth, had some effect in rendering the language less rude, and exciting a taste for verse; if he never rises, he never sinks low; he is always sensible, polished, perspicuous, and not prosaic in the worst sense of the word."—*Hallam's Literature, History of Europe.*

Even in the lighter strains of his muse Gower sought to be the instructor of the dark age in which his lot was cast. He is well entitled to the honourable appellation conferred upon him by the most illustrious English poet of the times.

"O moral Gower! this boke I direct  
To the, and to the philosophical strode,  
To vouchsafe there nede is for to correct  
Of your benignities and zelis gode."—

*Conclusion of Troilus and Cressida.*

"If Chaucer had not existed, the compositions of Gower would have been sufficient to rescue the reigns of Edward the Third and Richard the Second from the imputations of barbarism."—*Dr. Warton.*

1071 GESNER (Conrad) HISTORIE ANIMALIUM QUADRUPEDES, AVES ET PISCES. Tiguri, C. Frascione, 1551-4-5. 3 vols, folio, A LARGE NUMBER OF VERY FINE WOODCUTS, title of Vol I mounted, from the LIBRARY OF WILLIAM MORRIS, with his bookplate, £4 10s

1072 GREGORIUS IX PAPA (Folio I, woodcut of St. Peter) Sicut Petrus Apostolus PRINCIPES IN ECCLESIA DEI PREFUIT: SIC POSTMODUM GREGORIUS: QUI QUIDEM PER MARCEDE GLORIE CELESTIS IMARCESSIBILEM CORONAM REPORTANTES: NOBIS SCRIPSI HINC VIVEDI EXEMPLA RELIQUERUNT: UT INFRA GREGORII SERMO DIALOGUS PROBE (last leaf). . . . Venetiis, per Hieronymu de Paganinis Briziesem, . . . 1493

Small 4to, Gothic Letter, 2 columns, 38 lines to a page, woodcut on title, red morocco extra, from the Syson Park Library, £4 4s

1073 GUZMAN (Fernan Perez de) (Title) COMENÇA LA CRONICA DE SERENISSIMO REY DON JUAN EL SEGUNDO deste nombre impressa en la muy noble Reynal ciudad de Logrono: . . . (Folio 281 recto). . . . Impressa en . . .

Logrono por Mandado de su alteza por arnao Guillen de Brocar su impresor AX dias de mayo de Octubre, 1517 (Printers' device). FIRST EDITION, folio, gothic letter, of sizes, in red and black throughout, 26 ff. unnumbered, 254 ff. numbered, and an additional leaf, 2 columns of 54 lines, title in red, with large cut of the King, with made-up wooden borders, woodcut initials throughout, some of which contain figures of Kings and appear to have been specially cut; full-page cut of the Crucifixion signed L. D., large cut of Juan I on horseback, with 4 smaller cuts of Princesses, etc., on each side, the whole enclosed in ornamental strips (title and 2 last leaves mounted), morocco extra, gilt edges, from the Library of WILLIAM MORRIS, with bookplate, £15 15s

The great rarity of this first edition is proved by the fact that both Baron Seillière and the Earl Crawford had only the reprint of Pamplona 1591, that Mr. Beckford had only the edition of 1551 and that Don José Miro had only an imperfect copy.

1074 HAKLUYT (Richard) THE PRINCIPAL NAVIGATIONS, VOYAGE TRAFFIQUES, AND DISCOVERIES OF THE ENGLISH NATIONS MADE BY SEA OR OVERLAND, TO THE REMOTE AND FARTHEST DISTANT QUARTERS OF THE EARTH, at all times within the compass of 1600 yeres. 1599-1600. Black Letter, 3 vols in folio. A Section of Curious, Rare, and Early Voyages and Histories of Interesting Discoveries chiefly published by Hakluyt or at his suggestion, but not included in

ad compilation. *R. H. Evans*, 1812. Together four vols in three, folio, calf formerly in the possession of the Duke of Newcastle and Lord Foley, with bookplates, the LIBRARY OF WILLIAM MORRIS, with his bookplate, £18

THIRD VOLUME IS ENTIRELY COMPOSED OF VOYAGES AND ADVENTURES IN AMERICA. The 70 to Cadix is, as usual, the reprint. Page to Volume I is soiled, and blank margins a little repaired, else the copy is a clean and one.

HERBAL — THE GRETE HERBALL, WHICH GEVETH PARFYT FLEGE AND UNDERSTANDYNG OF ALL MANER OF HERBES, E GRACIOUS VERTUES WHICH GOD HATH ORDEYNED FOR PROSPEROUS WELFARE AND HELTH, FOR THEY HELE AND CURE ALL OF DYSEASES AND SIKENESSES THAT FALL OR MYSFORTUNE TO ALL MANER OF JES OF GOD ORBATED. PRACITYSED BY MANY EXPERT AND WYSE MAYSTERS AS NA AND OTHER. Also it geveth full parfyte understandyng of the booke lately d by me PETER TREVERIS named THE NOBLE EXPERIENS OF THE UOUS HANDWARKE OF SURGERY. Woodcut of more than half the page, sting two men gathering herbs and fruit, (last page) (Large full-page device of Petrus a.) IMPRENTYD AT LONDON IN SOUTHWARKE BY ME PETER ERIS DWELLYNGE IN THE SYGNE OF THE WODOWS, IN THE OF OUR LORDE GOD, JULY 27, 1526. Small folio, gothic letter, FOUR ED AND SEVENTY-THREE MOST QUAINT WOODCUTS OF PLANTS, etc., some blank have been mended, green morocco, from the LIBRARY OF WILLIAM MORRIS, with to, £24

THE FIRST ENGLISH HERBAL, AND EXTREMELY RARE.

ERODOTUS (folio aa iii) HERODIANI HISTORIE DE IMPERIO POST MARCUM vel temporibus liber primus e Græco translatus Angelo Politiano interprete ad itum VIII Pontifem Masicum Prohæmum. . . (last leaf) Quod quidem opus et aurum Plato de Benedictis accuratissime Anno Domini MCCCCLXXXIII ate Septembris Bononiæ q pulcherrimis his Carasteribus impressit (printer's device). roman letter, 36 lines to a page (wants folio 25 and 49), from the LIBRARY OF M MORRIS, with bookplate, £1 1s

ERONYMUS (S.) (Title) VITAS PATRUM ENDE IS GHENOEMT DAT R BOECK . . . (Folio 136 resto) Hic eyndet dat derde deel van desen boeck theprent tot Leyden in Hallant Bi mi Jan Severaen Int ider ons heren, 1511. . . r's device). Folio, gothic letter, 4 ff. unnumbered, 132 ff. incorrectly numbered ff., 2 columns of 43 lines. Title, consisting of a large cut made up with border of idout ornaments, verso of last leaf consists of full-page cut; numerous woodcut; modern stamped pigskin, FROM THE LIBRARY OF WILLIAM MORRIS, with his to, £21

OLINSHED (Ralph) The First and Second VOLUMES OF CHRONICLES, com- :—

- 1, The description and historie of England,
- 2, The description and historie of Ireland,
- 3, The description and historie of Scotland.

collected and published by Raphaell Holinshed, William Harrison, and others; swlie augmented and continued, with manifold matters of singular note and memorie to the year 1586, by John Hooker alias Vowell, Gent., and others.— FOLIO VOLUME OF CHRONICLES: containing the Chronicles of England . . . and Scotland. Finished in January, 1587 . . . at the expenses of Harrison, George Bishop, Rafe Newberrie, Henry Denham, Thomas Woodcock. r's device). at London, printed in Aldergate at the sign of the starre (1587). 2 dlo, black letter, engraved borders round title, old calf, from the LIBRARY OF M MORRIS, with HIS AUTOGRAPHS on fly-leaves, and bookplate, £8 8s

Telegraphic Address—"LYCIDAS," LONDON.

## Wynkyn De Worde's Press.

1079 HIGDEN (Ranulph).—(On woodcut title) POLICRONICON. (Folio 3 recto) POLYCRONICON, IN WHICH BOOKS BEN COMPREYSED BRYFFLY MANY WONDERFUL HISTORIES. FYRST THE DESCRYPYON OF THE UNYVERSAL WORLDE. AS WELL IN LUNDE AS IN BREDE, WITH THE DEUYTYONS OF COUNTEIRES, ROYAMES AND EMPYRES, THE NOBLE CTTYERS, HYE MOUNTAINS, FAMOUS RYVERS, MERVEYLLS AND WONDRES, AND ALSO THE HISTORICAL ACTES AND WONDERFUL DEDES SYTH THE FYRSTE MAKYNGE OF HENRY THE SEVENTH UNTO THE BEGYNNYNGE OF KYNG HENRY THE SEVENTHE, THE X YERE OF HIS REGNE, AND UNTO THE YERE OF OUR LORDE A. M. CCCC. LXXXXV., as by the sayde Almyghty God shall followe all a longe, after the composyng and gaderyng of RANULPHE, MONKE OF CHESTER, AND AFTERWARDS ENGLYSSHD BY ONE TREVISA, VYCARYE OF BARKLEY. . . . And now at this time newly empyrnyted newe and set in forme by me, WYNKYN DE WOORDE, and a lityll amended belyshed from the old making, and also have added such stories I coude find fro the end that the said Ranulphe fynysshed his booke, which was the yere of our lorde M. CCC. and LVII. unto the yere of the same M. CCCC. LXXXXV., which ben an hundred and XXXVIII. yere. (At end), Ended the thyrtyenth daye of Apryll the tenth yere of the regne of kyng Harry the Seventh. And of the Incarnacyon of our lord : M. CCCC. lxxxv. (1495). Emprynted at Westmestre by Wynkyn Theworde. Small folio, black letter, two columns, 41 lines to page, with headlines and sidenotes, woodcut title in facsimile, fine, sound, and genuine copy in old calf neatly rebacked, £75

This edition, remarkable for the beauty of its typography, is exceedingly rare, and the present copy is a very fine one.

Lowndes was unable to cite any copy sold as complete, and Dr. Dibden says, "The only perfect copy which I remember to have seen is that in the collection of J. D. Pheips." Even Mr. Hunt's copy has the last leaf in facsimile.

It is reprinted verbally from Caxton's edition of 1482. Trevisa's text (written in 1387) was a little amplified by Caxton, who also added the portion of the history which extends from 1357 to 1482, which, as he said in the Prohemye, comprised a hundred and three years.

A copy sold in 1871 for £105, and the Crauford in 1876 realized £114.

1080 HOLLAND (Philemon) THE HISTORIE OF TWELVE CÆSARS, Emperours of Rome, written in Latine by C. SÆTONTIUS TRANQUILLUS, and newly translated into English. Printed for Matthew Lownes, 1606. FIRST EDITION, folio, woodcut profile of each of the 12 Emperors, old calf, from the LIBRARY OF WILLIAM MORRIS, with bookplate, £3 3s

1091 HOOPER (John) A DECLARATION OF THE TEN HOLY COMAUNDEMENTES OF ALLMYGHTHYE GOD, WROTEN . . . Anno MDXLVIII (1649). 12mo, gothic letter, 31 lines to a page, fine copy in gilt vellum, £3 10s

1092 HOOPER (John) AN OVERSIGHTE AND DELIBERACION UPON THE HOLY PROPHIE JONAS, made and uttered before the Kinges Majestie and his Most Honourable Councell Imprinted at London by John Tisdale, dwelling in Knight Rider Strete (1650). 8mo 8vo, Black Letter, nice old calf, gilt binding, fine copy, £3 10s

Under the similitude of Jonah, Hooper preaches against the abuses of the time existing in the country, especially of the Catholic Bishops and Priests, Judges, Nobles, etc.

1093 HORATIUS.—CHRISTOPHORI LANDINI FLORENTINI IN Q. HORATII FLACCI LIBROS OMNES AD ILLUSTRISSIMUM GUIDONEM ZELTORIUM MAGNI FEDERICI DUCIS ZILUM INTERPRETATIONES (Colophon). Impressum per Antonium Miscomenum Florentium Anno Salutis MCCCCLXXXII [1482]. Small folio, Roman letter of two sizes, half boards, neat, from the Bunbury library, with bookplate, fine copy, with large margins, £6

First edition of Horace with this commentary.

1094 HUGO SENENSIS. . . . SUPER QARTA PRIMA AVICENNE INCIPIIT. (Fol. 58). Impressum Venetijs per Andream de Calabys de papia. Anno dni, 1485. Folio gothic letter, two columns of 74 lines to a page, rubricated, painted initial at the beginning historiated with a figure of the author, half red morocco, from the LIBRARY OF WILLIAM MORRIS, with bookplate, £5 5s

**VO** (Episcopus Charnothensis) (Title) **LIBER DECRETUM SIVE PANORMIA** S ACCURATO LABORE SUMOQUE STUDIO IN UNUM REDACTA CONTINES (full-page wood-verse) (Folio 142). *Expositio Michaelis furtur elaborata Anno fructiferae incarnationis*, 1499. (Printer's device), 4to, gothic letter, 37 lines to a page, WOODCUTS AND LARGE FULL-PAGE WOODCUT, half morocco, stamped fluted tooling, with, by CORBEN SANDBERSON, from the Library of WILLIAM MORRIS, with bookplate,

**JOUVENCEL.—LE LIVRE INTITULE LE JOUVENCEL** (Folio 2 verso) nist le iouvencel. Imprime a Paris le IV jour D'avril mil cinq cens vingt et trois. Philippe le Noir Libraire & relieur iure demourant a Paris en la grat rue Saint Jacques assigne de la roze blanche Couronne (1523). Quarto, Gothic Letter, 34 lines to a WOODCUT INITIALS AND SEVEN FINE WOODCUTS (lacks E4, and title is in facsimile), calf, from the LIBRARY OF WILLIAM MORRIS, with bookplate,

10s  
excessively rare allegorical Romance was commenced by Jean de Brévil, surnamed "Le Fleau Anglois," and at his death in 1474 was completed by J. Tibergeau de La Mothe, M. Morin and Riola. This edition is not mentioned by Brunet, who quotes that of 1529 by the same printer, being for 1,000 francs in the Solar Sale.

**CEMPIS** (Thomas à) **LIBER DE IMITATOE CHRISTI** cum tractatu de meditatione (woodcut, which is repeated on verso, and again on the last page), (Colo-*Finit este libell' Colonie retro Minores deligetissime Impressus Anno MCCCCCIII, octobris*. 12mo, gothic letter, 31 lines to a page with headlines, rubricated, 1 in red, original stamped leather, A FARE EDITION, £5 5s

**LANCELOT DU LAC.—Le Premier Volume** (Le Second Volume—Le Tiers ne), **DE LANCELOT DU LAC**, Nouvellemens imprime a Paris lan mil cinq cens 23. (Folio 593 resto) Oy fine le dernier volume de la table sonde FACIANT MENTU AIS ET PROUESSES DE MONSIEUR LANCELOT DU LAC et dautres plusieurs nobles illans hommes ses Compaignons Nouvellement Imprime a Paris pour Francoys ault Libraire jure de l'universite de Paris demourant en la grant rue saint m. Lan mil cinq cens et trieze le mardy septiesme cour du mois de juing (1513). 38 resto, Device of Francois Regnault), three vols in one, folio, gothic letter, volumes of 41 lines, WOODCUT INITIALS, AND THIRTY LARGE OUTS e 103-109 are lacking, and title of Vol 3 and a few leaves from the 1520 edition), m morocco, from the LIBRARY OF WILLIAM MORRIS, with bookplate (A VERY E BOOK), £18 18s

**EBEN.—DIE HEYLIGEN LEBEN** (folio 1 resto). Diss Register gebt ung an welchem (folio 3 resto, woodcut of S. Ambrose on throne, with numerous around him) HIE HEBT SICH AN DAS SUMMER TAYL DER HEYLIGEN LEBEN, UND M ERSTEN VON DEM LIEBEN HEYLIGEN LERER S. AND AMBROSIO dem boschoffe (folio 120). Hye ist Ein end der Heyligen Leben des Sumerteyl: und hernach hebt in dz winterteyl (folio 175 resto, woodcut of S. Michael). HIE HEBT SICH AN HEYLIGEN LEBEN IN DEM WINTERTEYL UND ZU DEM ERSTEN VON DEM HERREN UND ERZENGELE S. MICHEL (folio 387 verso). Der hohen unteylbern von Trinalteykeit zu lot, Marie d' wer degsten iunckfrawen und Mutter Jesu zu eren, allen tugentlichen Cristen menschen zu einer heysabsamen anweysung is ekt diss Passional, das ist der heyligen leben. Durch Anthonium Kaberg, und auff freytag den nechsten vor Sant Necklars tog. In der Keyserli-chen stat Nurem- In ihr unvor erlung, da man zalt Tausent, Vierzehenhunder und im achtund ysten, nach Christi unsers liehen herren geburt (1488). Folio, gothic letter, double is, 50 lines to a page, rubricated, TWO HUNDRED AND FIFTY-NINE LARGE FINE WOODCUTS, old stamped pigskin, in very sound condition, from the LIBRARY OF WILLIAM MORRIS, with his bookplate, ONE OF THE FINEST GERMAN WOODCUTS in this extensive collection, £75

very fine edition of the German "Lives of the Saints" is quite perfect, but folio 38r appears to be supplied from another copy as the woodcut is coloured; folios 221-224 have been misplaced in binding between 188-189.

Telegraphic Address—"LYCIDAS," LONDON.

1088 LAUDE (Oldradus de Ponte de) CONSILIA ET QUÆSTIONES (folio recto). In Nomine Domin Amen: In Causa Eboræ &c. (folio 21 verso). Finis consilium Exemii utriusque iuris professoris Oldvadi de Laude. Rome impressorum Magistrum Adam Rot. Meten. Diocesis Anno Salutis 1472. Folio, Roman letter, columns of 50 lines to a page, rubricated, capitals painted in blue and red (lower margins of six leaves cut away), oaken boards, very nice original stamped leather binding but damaged, from the LIBRARY OF WILLIAM MORRIS, with bookplate, £6 6s

1088a LEGENDE DES FLAMENS.—LA LEGEDE DES FLAMES ARTHURUS HAYNUYERS, OU AUTREMET LEUR CRONIQUE ABBEGEE, EN LAQUELLE SONT CONTENUS PLUSIEURS HISTOIRES DE FRANCE ANGLETERRE ALLEMAIGNE AVECQS les genealogies des descentes des ROYS DE NAPLES ET SICILLE qui y ont regne en quatre nations jusques au present ALCAVOIR, NORMANS, ALLEMANS, FRANCOIS & ARRAGONOYS. Mesmement des Viscotes princes & Duz de MYLLAN qui ont regne jusques au present. Et le Drolat titre que les treschrestiens ROYS DE FRANCE ont tant au royaume et couronne de NAPLES & SOILS que au duche et estat de MILLAN, cum puilliege. Ils se rendent a Paris en la sue Saint Jacques a lenseigne Saint Claude pres les Maturins. (Folio 11 verso), Cy fine ce present traicte intitule la legende des Flamens. Nouvellement imprimé a Paris et a este acheue le xxv jour de May mil cinq Cent. XII. (1522.) Quarto, gothic letter, 33 lines to a page, title in red and black, with large cut on verso, WOODCUT INITIALS AND THIRTY CUTS, old calf, with arms of Hon. T. Grenville, stamped in gold on sides, from the library of WILLIAM MORRIS, with bookplate, £21

1089 LUCRETII CARUS (Titus) (Folio 2 recto) T. LUCRETI CARI. Poetæ philosophici antiquissimi de RERUM NATURA (Folio 95 recto) Paulus hunc impræfidei perger in Verona. Qui genitus est in Patavia ala Magna. Ab incarnatione Christi 1486. Folio, Roman letter, 41-42 lines to a page, slightly wormed, old red morocco gilt, from the LIBRARY OF WILLIAM MORRIS, with bookplate, £8 8s

A very rare book, by as equally an uncommon printer. This book is the only specimen with the printer's name recorded by Hain.

1090 LYDGATE (John) THE TRAGEDIES, GATHERED BY JHON BOCHAS, OF ALL SUCH PRINCES AS FELL FROM THEIR ESTATES THROUGH THE MUTABILITY OF FORTUNE SINCE THE CREACION OF ADAM UNTIL HIS TIME, WHEREIN MAY BE SEEN WHAT VICES BRING MENNE TO DESTRUCTION, WITH NOTABLE WARNINGS HOWE THE LIKE MAY BE AVOYDED, TRANSLATED INTO ENGLYSH (VERSE) BY JOHN LIDGATE, MONKE OF BURYE. Imprinted at London by John Wayland, at the Signe of the Sunne over against the Conduite in Fiote-strete, N.D. (circa 1550). Folio, Black Letter, engraved title, some small wormholes, a very fine and large copy in the original oak boards, covered with stamped leather, Sir John Fenn's copy, with some notes in his handwriting on fly-leaves, £12 12s

"The work is not improperly styled a set of tragedies. It is not merely a narrative of men eminent for their rank and misfortunes. The plan is perfectly dramatic and partly suggested by the pageants of the times. Every personage is supposed to appear before the poet, and to relate his respective sufferings; and the figures of these spectres are sometimes finely drawn. The book was never popular here, because it had no English examples."—WARTON.

1091 LODGE (Thomas) THE WORKES OF LUCIUS ANNÆUS SENECA, newly enlarged and corrected. London, printed by Willi. Stansby (1620). Folio, engraved title, old calf, GOOD COPY, from the LIBRARY OF WILLIAM MORRIS, with bookplate, £1 4s

"The only English version."—LOWNDES.

1092 LUCIAN.—MAYNE (JASPER) Part of LUCIAN made English from the original in the year 1638. To which are adjoynd those other Dialogues of Lucian as they were formerly translated by Mr. Francis Hicks. (Printer's device), Oxford, printed by H. Hall for R. Davis, 1664. Folio, engraved portrait of Lucian by Wm. Faithorne, fine COPY in old calf, from the LIBRARY OF WILLIAM MORRIS, with bookplate, £4 4s

Dryden speaks in terms of highest approbation of this translation.

**IARCUS AURELIUS.—BERNERS (LORD) THE GOLDEN BOKE OF MARCUS IUS, EMPREUR AND ELEGANT ORATOURE.** London AN. MD.LIII., *Imprinted in Flate-strete, in the House of Thomas Berthelet, cum privilegio ad imprinendum* (1554). 12mo, gothic letter, 29 lines to a page, woodcut title with border noumied and last leaf damaged, wants X 8), half calf, from the LIBRARY OF WILLIAM is, with bookplate, £3 10s

**IARIUS (Folio 1 verso) Ludovicus Mondellus . . . . . Octaviano Ubaldino thelli domino, etc. . . . . (Folio 4 recto) MARI PHILELSI . . . . . ELIGIOSISSEMU PATREM. . . . . LODOVICUM MODELUM mediolanensem ex ico minorum ordine PRÆFATIO IN NOVUM EPISTOLARIUM (last leaf recto). Impres-Mediolani per magistrum Ulderium scingenzoller allamanum anno domini 'GLXXXVII' (1487). Quarto, Roman letter, 37 lines to a page, half vellum, £1 10s**

**IARTIN (Thomas) A TRACTISE DECLARYNG AND PLAINLY PROVING THAT THE ENDED MARRIAGE OF PRIESTS AND PROFESSED PERSONS IS NO RIAGE, but altogether unlawful, and in all ages and all countries of Christendom forbidden and also punished, etc. Excusum Londini in ædibus Roberti Caly raphi, mense Maii Anno 1554. Small 4to, Black Letter, old calf, £3 3s**

**ISSALE MAGDEBURGENSE.—(Folio 1 recto): BONU COMUNE IO PFERENDU EST. Immo QUTO COMMUNIS IPM (&c.), (followed by Table of ts, &c.), (Folio 7 verso, Kalendar), (Folio 8, recto), REGISTRUM QUINTERNOVUM 9, recto), DOMINICA PRIMA IN ADVENTU DNI, (Folio 149, recto) Gloria in Excelsis t in terra pax hominibus (etc.), (Folio 153, recto) Te igitur clementissime (&c., ends on Folio 168; verso.) (Folio 281, verso, in red.)**

Ad summi laudem perfecta caractere divo  
Et decus omnipotis et cleri commoditatem  
Communesqu: rei pressura novella magistro  
Artis pessius deluxit bartholomeo  
Gothan. preuigili studio correctæ caducis  
Impolluta notis. blandissima visibus, apta  
Non abnoxa poscente metropolitana.  
Magdeburgensi primatu digne corusca  
Inter germanos. regnis fultos duodenis  
In quis pregraditur. romano presule dante  
Ob pacis merita. Prius instigante benigne  
Imperio domini petri maletoris ibidem  
Tamati. quorum centena fanare magister  
Quinque modo dictus missalia duxit a unguem  
Cui lucus brandis operam dedit arte preclarus  
De cuius manibus apicum defluserat amnis  
Anno millens domini simul octuageno  
Centenque quater. desit sibi tartanus ater.

*by Bartholomew Ghotan & Lucas Brandis), 1480. Folio, FIRST EDITION, FINE MISSAL CHARACTERS, printed in red and black, two columns of 37 lines to a Canon one column of 20 lines to a page; rubricated, (a few blank margins repaired), is stamped leather, rebaked, with clasps, FROM THE LIBRARY OF WILLIAM MORRIS, bookplate, £40*

*VERY RARE FIRST EDITION of the Magdeburg Missal, of which Mr. Weale notes only six perfect a. The present is a FINE and PERFECT one.*

**ISSALE SECUNDUM CONSUETUDINEM ROMANÆ CURIÆ.** *Impres-motiss arte et impensis Nicholai de Frankfordia, Anno Domini MCCCCLXXXIII*  
Small 8vo, gothic letter, beautifully printed in red and black, with pen in blue, double columns of 31 lines to a page, with MUSICAL NOTATIONS, AND A FINE WOODCUT OF THE CRUCIFIXION before the Canon, old blue morocco extra, gilt back

Telegraphic Address—"LYCIDAS," LONDON.



and sides, and gilt edges, fine copy, from the Library of Maurice Johnson, of Spalding, £10 10s

[Collation r Movable Feasts, 1 leaf. Calendar, 6 leaves. Sigs. A to Y in eights, and Sigs. 1 to 12 in eights. The first and last leaves were blanks.]

A very scarce edition; no copy in the British Museum, nor is it mentioned in Brunet.

1097a MISSALE SECUNDUM USUM MONTENSEM, Manuscript WRITTEN BY A FLEMISH SCRIBE, in red and brownish black ink, ON 198 LEAVES OF VELLUM, in *lettre bâtarde*, double columns of 36 lines to a page. AN ELABORATE ILLUMINATED BORDER, IN GOLD AND COLOURS (*somewhat rubbed*) on the first page, and ANOTHER TO THE CANON OF THE MASS. FOURTEEN ILLUMINATED MINIATURE INITIALS, numerous painted ornamental initials, in red and blue (4 leaves are missing). (Circa 1460.) Folio, half red morocco, from the LIBRARY OF WILLIAM MORRIS, with his bookplate, £25

The miniatures in this volume are very attractive, and are of high artistic merit; some containing quite a number of figures.

Among the offices are those of S. Aldegard, S. Walcetrud, S. Sotheis, S. Arnulph, and S. Lambert. 1098 MONSTRELET (Euguerre de) Volume Premier des Chroniques. . . . . contenant les cruelles Guerres civiles entre les maisons d'Orleans & de Bourgogne. . . . . a Paris, chez Pierre l'Huillier, sus Saint Jacques a l'Olivier, 1572.—Volume

2, Paris, 1572.—Vol. 3, Paris, 1572.—3 vols in 1, folio, old calf, a price copy, with College Arms on side, from the LIBRARY OF WILLIAM MORRIS, with bookplate, £4 4s

1098a MORRIS (William) THE TALE OF KING CONSTANS THE EMPEROR—A Tale out of the Sea. Kelmscott Press, 1894. 12mo, BEAUTIFULLY PRINTED, WITH ENGRAVED BORDERS AND TITLE PAGES, BY WILLIAM MORRIS AT THE KELMSCOTT PRESS, *gothic letter, original half boards, as published*, £2 2s

1098b MORRIS (William) A DREAM OF JOHN BALL, and a King's Lesson. 1888. FIRST EDITION, with an illustration, by EDWARD BOURNE JONES. 12mo, cloth, uncut, 10s 6d

1099 MORWYNG (Peter) The Treasure of Evonymus, CONTRYNYNGE THE WONDERFULL HID SECRETES OF NATURE, TOUCHING THE MOST APTE FORMES TO PREPARE AND DESTYL MEDICINES, FOR THE CONSERVATION OF HELTH, as QUINTESENCE, AUTUM POTABLE, HIPPOCRAS, AROMATICAL WYNES, BALMES, OYLES, PERFUMES, GARNISHING WATERS, AND OTHER MANIFOLD EXCELLENT CONFECTIONS; WHEREUNTO ARE JOYNEDE THE FORMES OF SONDRY APT FURNACES AND VESSELS REQUIRED IN THIS ART, translated (with great diligence and labour) out of Latin, by PETER MORWYNG, Fellow of Magdalene Colledge in Oxford. Imprinted at London by John Daie, dwelling over Aldergate, beneath Saint Martines, 1559. Black Letter. NUMEROUS SPIRITED CUTS OF HERBS, FLOWERS, DISTILLING APPLIANCES, etc., etc., small 4to, fine copy in old calf, some MS. notes in a contemporary hand on margins, £6 16s 6d

1100 NORTH (Thomas) THE DIAL OF PRINCES, compiled by the Reverend Father in God, DON ANTONY OF GUEVARA, Bishop of Guader, Preacher and Chronicler of Charles the Sixth, late of that name Emperour, Englished out of the French. Richard To. Hill, 1582. 4to, engraved title, sprinkled calf, paneled sides, from the LIBRARY OF WILLIAM MORRIS, with bookplate, £8 6s

1101 ORDO SEPTEM ECCLESIASTICORUM GRADUUM ET IN Gradibus Ordinandi set ante omnia decum faciendi. ILLUMINATED MANUSCRIPT on vellum by an ITALIAN SCRIBE, written on 226 leaves, in red and black, in LARGE MISSAL characters, 15 lines to page, with small square shape Musical Notation, FIFTY-ONE FINELY PAINTED ORNAMENTAL FLORETTED INITIALS, and innumerable pen letters (three of the initials are HISTORIATED). Circa 1320. 4to, original oak boards, covered with stained leather, rebaked, with long strap clasps, from the LIBRARY OF WILLIAM MORRIS, with bookplate, £40

An Ordination Book of the City of Rome, by an Italian Scribe. It includes the Blessing of the Emperor and Empress, Ordination of the Pope, Burial of the Clergy of the Roman Fraternity, etc. This curious MS. is somewhat difficult to describe. The illuminated letters are severe and the colours subdued in appearance, occasioned perhaps by the utter absence of gold in their illumination. The first page is principally taken up with a large "Orems," the relative size of letters being—OREMS—the O is a painted initial, the others pen letters in red and blue. The effect is more curious perhaps than pleasing, and these terms apply to the MS. generally. Italian MSS. of this character are unquestionably very rare. A MS. description of the book in the handwriting of William Morris, signed W. M., is inserted.

3 OXFORD.—BOASE (*Rev. CHARLES WILLIAM, M.A.*) Registrum Collegii Exoniensis, Register of the Rectors, Fellows, and other Members on the Foundation of Exeter College, Oxford, with a History of the College, and Illustrative Documents. Oxford, 1894. 8vo, cloth, from the LIBRARY of WILLIAM MORRIS, 1s

13 PAULUS DE SANCTA MARIA.—(*Folio 1, recto*) Incipit dialogus qui vocatur DEUTINUM SCRIPTURARUM. Compocitus per RIVERENDUM PATREM DOMINUM PAULUM DE SANCTA MARIA Magistrum in Theologia, Epum Burgem archicancellarium serenissimi Principis dui regis castelle et legiones quem composuit post additiones positas ad Detillam Nicolai de Lyra. Anno domini Mccccxxxiii, etatis sue anno lxxxi. *Folio 216, verso*) Nor et gloria in secula seculorum amen, Deo gratias. (*Sine ulla nota.* at *Strasburg, John Mentelin, c. 1471.*) Folio, gothic letter, 39 lines to a page, decorated, fine illuminated initials in red and blue, original stamped leather, damaged, from the LIBRARY of WILLIAM MORRIS, with bookplate, £6 6s

The book is exactly the same type as Mentelin's Artesarius and Albertus Magnus, and the same also as Aristotle, but not leaded; the capitals are the same as in the De Arte Predicandi. It may therefore be considered as without doubt a specimen of Mentelin's printing.

14 PIERCE PLOWMAN.—THE VISION OF PIERCE PLOWMAN, NEWLY PRINTED AFTER THE AUTHOR'S OLDE COPY, with a brefe summary of the principall letters set before every part, called Passus, whereunto is also annexed the Crede of Pierce Plowman, never imprinted with the look before. Imprinted at London, by Iohn Rogers, dwelling neare unto Great Saint Bartelmewes Gate, at the Sygne of the Spred Eagle, 1561. GENUINE, UNDOCTORED COPY, bound in part of a leaf from a vellum choir book, from the LIBRARY of WILLIAM MORRIS, with his bookplate, £8 10s

This curious poem is usually ascribed to Robert Langland or Longland, who flourished in the early part of the XIVth century; but the authorship may perhaps be regarded as still an open question. It is one of the most remarkable productions of the age (1362-80), and in importance and interest and merit of execution ranks second only to Chaucer for the picture it presents of England in the middle ages. While Chaucer's language is that of the Court and upper classes, Piers Plowman uses the tongue of the common people, and is very valuable on that account.

This work is a very curious and masterly production, and appears to have been composed in or soon after the year 1362. It is a kind of religious allegorical satire, in which Pierce the Ploughman, the principal personage, seems to be intended for the pattern of Christian perfection, if not occasionally for Jesus Christ himself. The mode of versification adopted by this writer is originally Gothic, and it is to be conjectured to have been a favourite poetic style with the common people down to a late period. The author of this poem became popular about the time of the Reformation, from his having lashed the vices of the clergy, both regular and secular, with a just severity, and foretold, as was thought, the destruction of the monasteries by Henry VIII.—*Vide Bibliotheca Anglo-Poetica*, in which it is marked at £14 14s. his copy does not contain the Crede as mentioned on title.

5 PROCOPIUS.—DE BELLO PERSICO (*Folio 1, verso*) RAPHAEL VOLATERRANUS MARIO LATRI SALUTEM. (*Folio 90, verso*) Impressum Romæ per Magistrum Eucharium Silber alias Ramek, Anno Salutis, 1509. Folio, Roman Letter, 34 lines to a page, with sidenotes, WOODCUT INITIALS, mo-tled calf, from the LIBRARY of WILLIAM MORRIS, with bookplate, £2 2s

6 RASTELL (John) LIBER ASSISARUM ET PLACITORUM CORONÆ. . . eliciter explicit

Si iuvat Anglorum reverendas discereleges  
Et Cupis ex paruo discene multa libro  
Chalcoographi Rastel studiosos roce labores  
Et librum assidue per lege doctus Eris.

A. (*circa 1514*). Folio, black and gothic letters, in three sizes, Rastell's *views on title enclosed by four strips of ornament*, A FINE SPECIMEN OF THIS CELEBRATED RASTELL'S WORK; old calf, from the LIBRARY of WILLIAM MORRIS, with bookplate, £8 8s  
referred is a table, with an English Prologue by John Rastell. This valuable work, according to Dr. Dibdin, is in Norman or Low French, and contains the Assizes and Pleas of the Crown for the whole reign of King Edward III.

17 ROSSETTI (W. M.) FINE ART, Chiefly Contemporary: Notices reprinted, with revisions. 1867. FIRST EDITION, 8vo, PRESENTATION COPY FROM WILLIAM MICHAEL ROSSETTI to WILLIAM MORRIS, WITH AUTOGRAPH INSCRIPTION "FROM THE AUTHOR" on v-leaf, cloth, from the LIBRARY of WILLIAM MORRIS, £1 10s

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- 1108 **ROSSETTI** (Dante Gabriel) *The Poetical Works*, edited with preface by **WILL M. ROSSETTI**. 1891. 8vo, *etched portrait of D. G. Rossetti, fine copy in cloth, from LIBRARY OF WILLIAM MORRIS*, 5s
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And remember that the printer saith to you this :  
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1119 VIRGIL.—GEORGICA VIRGILII CUM COMMENTO FAMILIARI (*Colophon*), VIRGI MARONIS super quattuor libros Georgicon una cum commento familiarissimo opus per clarum feliciter finit. *Impressum Parisii, anno domini MCCCCXCV [1495]. Black letter, of two sizes, capitals rubricated and woodcut on title in red, small 4to, corners of two leaves damaged at end, vellum, £3 18s*

A very scarce edition, with an early Paris imprint. Apparently unknown to Brunet.

1120 VIRGILIUS MARO (Publius) GEORGICA ET ÆNEIS. MANUSCRIPT, FINE, WRITTEN ON 206 LEAVES OF VELLUM BY AN ITALIAN SCRIBE, Gothic Letter, long lines, 31 to a page. *At the beginning of the GEORGICS is a FINE PAINTING OF A MAI PLOUGHING WITH TWO OXEN, WITH AN ILLUMINATED MARGINAL DECORATION OF FLOWERS AND SCROLLS IN GOLD AND COLOURS; at the beginning of the ÆNEID is a SIMILAR FINE PAINTING BUT MORE ELABORATE, INTRODUCING THE BURNING OF TROY ÆNEAS ON HORSEBACK; also a painting of a COUPLE OF SHIPS AT SEA OCCUPYING THE WHOLE BOTTOM MARGIN; FINE ILLUMINATED DECORATION, ON OTHER MARGINS, IN GOLD AND COLOURS; EACH BOOK HAS A LARGE AND BEAUTIFULLY ILLUMINATED INITIAL OF FLORAL COMBINATION (3 × 2) and a smaller one with pen ornaments; the Epigrams at the end of the volume have ornamental pen letters [the last 23 lines of the fourth Georgic, and the first 105 lines of the sixth Æneid are wanting]. Circa 1400. Folio, brown morocco extra by LEIGHTON, from the LIBRARY OF WILLIAM MORRIS, with bookplate, £200*

A very valuable manuscript.

The flyleaves contain extracts from Servius and other Commentators on Virgil, and the margins have numerous MS. notes in a smaller hand. Among other matter are found a few historical notes indicating that the Scribe was preparing a MS. of Livy, and at the foot of the recto of last leaf is a Latin verse of 12 lines entitled, "DESCRIPTIO GRATIORUM PER PORCELLUM," written probably about 1460-70, and perhaps a few years later than another metrical composition at the end, eulogising the Papacies of Martin V. and Pius II. Porcellius was a great admirer of Pius II., of whose reign he wrote a Latin chronicle. The inference to be drawn is that the volume belonged to Porcellius, one of the great Scholars and Latinists of the time, and that these compositions are in his autograph.

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Thus endeth the Shepherds Kalendar.

Drawn into English to God's reverence,

And for profit and pleasure shall clerks to cheer,

Plainly shewed to their intelligence.

Ours is done, now readers do your diligence,

And remember that the printer saith to you this :

He that liveth well may not die amiss.

*London, printed by Robert Ibbitson, and are to bee sold by Francis Grove, near the Sarazen's-head on Snow Hill, without Newgate, 1656. Small folio, black letter, cut on title of Shepherd and Sheep, and full-page cut on verse, INNUMERABLE LARGE AND SMALL CUTS OF A SPIRITED CHARACTER throughout the book, green morocco, gilt edges, A MOST INTERESTING VOLUME, from the LIBRARY OF WILLIAM MORRIS, with his bookplate, £16 16s*

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"Of this blest man let this just praise be given,  
Heaven was in him before he was in heaven."

Isaak Walton.

"To my son Izaak I give Doct. Sibb's his Soules Conflict . . . and to my daughter his Brewsed Reide, desiring them to reade them so, as to be well acquainted with them."—*Isaak Walton's Will.*

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Very fine copy, clean and sound.

This work is referred to by Walton.

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2073 WALTON (Isaac) THE COMPLETE ANGLER, OR THE CONTEMPLATIVE MAN'S RECREATION, BEING A DISCOURSE OF RIVERS, FISH-PONDS, FISH AND FISHING, to which is added the Laws of Angling, with a New Table of the Particulars in this Book, the Fourth Edition, much Corrected and Enlarged. Printed by R. Marriot, 1668. Engraved title and numerous engravings of fish, 12mo, morocco super extra, rough gilt edges, by the late FRANCIS BEDFORD, £16 16s

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2075 WALTON (Isaac) and COTTON (Charles) THE COMPLEAT ANGLER; OR, Contemplative Man's Recreation, in Two Parts, containing: I. A large and particular account of Rivers, Fish-Ponds, Fish and Fishing: written by the INGENIOUS and CELEBRATED MR. ISAAC WALTON. II. The best and fullest instructions how to angle for a Trout and Grayling in a clear stream, by CHARLES COTTON, Esq., and PUBLISHED BY MR. WALTON. Comprising all that has been accounted valuable, instructive, or curious, that has ever appeared on this subject, interspersed with a variety of practical experiments, learned observations, beautiful descriptions, philosophical, moral, and religious reflections, pieces of innocent mirth and humour, poetical compositions, etc., so as to render it entertaining to readers of every taste and character whatsoever: with exact representations of all the Fish, and the addition of several copper-plates, designed as an embellishment to the work, CAREFULLY AND CORRECTLY PUBLISHED FROM THE BEST EDITIONS, WITH A NUMBER OF OCCASIONAL NOTES BY MOSES BROWNE, author of Piscatory Eclogues. London, H. Kent, 1750. Engravings, 12mo, half calf, angling tooling on back, £2 6s

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at number of the issue of this edition was burned by fire at the Publisher's; it is now scarce.

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The *Retrospective Review* says:—This poem was published by the venerable patriarch of anglers, Isaac Walton, as the production of a deceased friend. . . . When we add that there are two songs with the name of Chalkhill attached to them introduced in the *Complete Angler*, we believe we have placed the reader in possession of everything that is known respecting the supposed author of *Thealma and Clearchus*. It is not easy to conceive that a gentleman of his tastes and talents . . . should wholly escape the panegyrics or censures of his contemporaries. . . . The conclusion appears to us inevitable that Chalkhill was merely a *nomme de guerre*, like Peter

Pindar or Barry Cornwall. Whether Walton himself was the author of the poem before us may admit of more controversy; we are ourselves strongly convinced he was, and we think any person who takes the trouble we have done in investigating the circumstances, and in comparing the *THEALMA* with the acknowledged productions of WALTON, will come to the same conclusion, etc., etc.

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This rare little volume was edited by WALTON, and contains an interesting address to the reader by him (4 pp.).

The work was unknown to all biographers of Walton, till Dr. Bliss discovered a copy in a volume of tracts, and presented it to William Pickering, who, in his letter acknowledging the present, said—"The book is very interesting to me, who have for forty years angled for every scrap that would illustrate Walton's Life and Writings. This book I had not the remotest knowledge of, and do value, etc." The Turner copy sold in 1888 for £8 15s.

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An interesting old volume, the earliest edition mentioned in the *Bibliotheca Piscatoria* is that of 1615. See page 23. Besides two quaint recipes "to Catch River Fish," and "How to take a great store of Fish," there are also curious recipes such as "How to make Hens lay egges all the Winter." Several recipes for Horses, Cattle, Directions how to preserve Flowers, Fruit, and various Meats, etc., etc.

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The variety of life, the vigour of action, the straightforward and easy mastery displayed at every step in every stage of the fiction, would of themselves be enough to place *The Cloister and the Hearth* among the very greatest masterpieces of narrative; while its tender truthfulness of sympathy, its ardour and depth of feeling, the constant sweetness of its humour, the frequent passion of its pathos, are qualities in which no other tale of adventure so stirring and incident so inexhaustible can pretend to a moment's comparison with it—unless we are foolish enough to risk a reference to the name by which no contemporary name can hope to stand higher or shine brighter, for prose or for verse, than does that of Shakespeare's greatest contemporary by the name of Shakespeare.

The wealth and splendour of invention, the superb command of historic resource, and the animating instinct which gives life to every limb and feature of the story, interest to every detail of various learning, and the charm of perfect credibility to the wildest phases of passion or of faith, the strangest adventure or coincidence, the boldest strokes of worse or better fortune which influence or modify the progress of character and event, would need more time and space to indicate and to praise with any show of adequacy than I can hope to afford them here. But this book is foundation enough, if any ground for prophecy may be supplied by the fortunes of other books, for a fame as durable as any romancer's ambition could desire. It is so copious and various that the strength and skill with which the unity of interest is maintained through all diversities of circumstance and byplay of episodes may almost be called incomprehensible: Dumas has never shown such power and tenderness of touch in the conduct and support of a story so pure and profound in its simplicity of effect through such a web of many-coloured adventure. And for vivid play of incident, for versatile animation of detail, Dumas himself seems no longer incomparable in his kind to the reader of this book. But there are scenes in *The Cloister and the Hearth* which Dumas, for all his excellent heart and all his brilliant genius, could hardly have written or conceived: such as the discovery of the baby in the hermit's cell by its unconscious father.

It seems singular that any important work of the hand which has given us so noble and high-toned a book as this great romance should ever have been taxed with immorality; and more singular still that it should in any sense be fairly liable to such a charge. Of the two among Mr. Reade's novels which were assailed on this score at the date of their first appearance, the later, *A Terrible Temptation*, seems to me the more easily and the more thoroughly defensible. Such attacks on it as I remember to have seen were not generally based on the simple fact that it contained a remarkably lifelike and brilliant study of a courtesan—ultimately transfigured by conversion into a field-preacher: they were based on the imputation that the married heroine of the story was represented as hovering more or less near the edge of adultery. How such a notion can ever have slipped into the head, I do not say of any rational and candid reader, but of the most viciously virtuous reviewer that ever gave tongue on the slot of an imaginary scandal, I have never been able to imagine. It requires not merely a vigorous effort of charity, but a determined innocence in the ways of the world of professional moralists, to believe that any reader of the book, at any stage of the story, can have really mistaken the character of the 'terrible' and most natural temptation which besets the tender and noble nature of the heroine: a temptation, not to illicit love, but to legal fraud instigated by conjugal devotion. To me this has always seemed one of the very best and truest in study of character, most rich in humour and interest, most faithful and natural in evolution and result, of all Mr. Reade's longer or shorter stories.

But for tragic power, for unflinching command over all the springs and secrets of terror and pity, it is not comparable with the book which would beyond all question be generally acknowledged by all competent judges as his masterpiece, if its magnificent mechanism were not vitiated by a moral flaw in the very mainspring of the action. This mainspring, if we may believe the sub-title of *Griffith Gaunt*, is supplied by the passion of jealousy. But the vile crime on which the whole action of the latter part of the story depends, and but for which the book would want its very finest effects of pathos and interest, is not prompted by jealousy at all: it is prompted by envy. A man tied by law to a wife whom he believes unfaithful has inadvertently, by no fault of his, won the heart of a woman who believes him free, and has nursed him back from death to life. Unable to offer her marriage, and aware of her innocent regard for him, he loyally determines to withdraw from her society. An old suitor of hers meets and taunts him in the hour of his leave-taking. Instantly, rather than face the likelihood of a rival's triumph, the coward turns back and offers his hand to the girl, whose good offices he requites by deliberate betrayal of her trust and innocence to secret and incurable dishonour. This is no more an act of jealousy than murder by slow poison is an act of impatience. It is an act of envy; and one of the basest on record in fiction or in fact.

If the assailants of the book had confined their scheme of attack to this one hopelessly indefensible point, it would have been vain for the author to rage and foam over their alleged malignity and

Telegraphic Address—"LYCIDAS," LONDON.

misrepresentation. . . . It will be a loss—whatever good work of its own age which utterly neglects them may produce—to know nothing of a book so full of lovely refined humour and nobly moving incident, such good studies and such good scenes, and that which carries the rather silly label, 'Love me little, love me long.' The story of David Dodd's courtship seems to me on the whole the most perfect of Charles Reade's works: both men and women, even when arranged for stage effect and adjusted for stage purposes, move and speak like real actors in the real human comedy: and the child, particularly in his character of special correspondent, commends himself to all readers of experience as what the peculiar object of Mr. Reade's literary and moral aversion would have called a Reality and no Phantasm.

"The author's own principle of selection may not have been as capricious as it appears, but when he struck out of his longest novel that admirable *Autobiography of a Thief* which is one of his finest and most thoughtful pieces of work. This little record is nothing less than a masterpiece of tragic-comedy: the fellow's style is perhaps the very finest evidence of his creator's dramatic faculty which could be adduced from the whole collection of Charles Reade's romances. That faculty, however, brilliant and versatile as it is, is never so thoroughly or so strikingly displayed in the full completion or consummation of the work undertaken as in the vivid energy of single scenes, the vivid relief of single characters.

"There are characteristic and serious faults in the story called *Put yourself in his place*: the sulkily silly old squire is a venerable stage property not worth so much refurbishing as the author's care has bestowed on it; the narrative is perhaps a little overcharged with details of documentary evidence; but the hero, the villain, and the two or three heroines are all excellently well drawn; the construction or composition of the story is a model of ingenuity, delicacy, and vigour; and the account of the inundation is another of those triumphant instances of masterful and superb description which give actually the same delight, evoke the same admiration, stimulate and satisfy the same intense and fervid interest, on a tenth as on a first reading.

"There is nothing nearly so good as this in *A Woman-Hater*, but here again the villain is a very creditable villain, the story is well arranged and sustained, the characters generally are well handled and developed. *The Double Marriage* is best in its martial episodes, towards the close; there is in these an apparently life-like vivacity which makes them seem good enough to be matched against anything I know of the kind in fiction or in history, except Stendhal's incomparable picture of a young soldier's experience and emotion—or lack of emotion—on such a field as that of Waterloo. The opening of *La Chartreuse de Parme* remains of course unapproached for concise realism of impression and terse effect of apparent accuracy; but Reade, as a painter of battle, is at once credible, comprehensible, and interesting beyond the run of historians and other dealers in more or less conscientious fiction. In *Foul Play* there is very good writing, with some genuine pathos and much industrious ingenuity; but it is not, I think, by any means to be counted among its author's more distinct and triumphant successes.

"Of his shorter stories, *The Wandering Heir* seems to me very decidedly the worst, *Clouds and Sunshine* as decidedly the best; for the *Autobiography of a Thief* is not so much a story as an episodic study of character, cast with superb ingenuity and most sensitive tact into the form of a prose monodrama. Midway between these I should place *Jack of all Trades*, with the posthumous story of *Singularity and Doubleface*. But Charles Reade's place in literature must always depend on the ultimate rank assignable to a writer whose reputation has mainly to rely on the value of splendid episodes and the excellence of single figures rather than on the production of any work, in any line of his art, at once so thoroughly single in its aim and so thoroughly perfect in its success, as *The Brides of Lammermoor*, or *Notre Dame de Paris*, *La Cousine Bette*, or *L'Enfant Maudit*. What this rank may be I certainly do not pretend or aspire to foretell. But that he was at his very best, and that not very rarely, a truly great writer of a truly noble genius, I do not understand how any competent judge of letters could possibly hesitate to affirm.

"ALGERNON CHARLES SWINFURNE"

Extracted from an Article on Charles Reade in the *Fortnightly Review*.

"I, for one, consider that Reade takes rank with Fielding, Smollett, Scott, Dickens, and Thackeray: that is to say, in the great and delightful art of fiction wherein the English—who are always, in every age, doing something better than their neighbours—have surpassed the world, Charles Reade stands among the foremost and best. . . . If such a story as 'Griffith Gaunt,' for instance, be compared with almost any ordinary novel of the day, the first note of difference will be found in the overwhelming amount of incident in the former as compared with the latter; the second, that the descriptions of persons, scenery, place, voice, gesture, &c., necessary in every novel, are much shorter in 'Griffith Gaunt' than the other. The third, that the conversations do not drag and seem too long or discursive, but that they carry on the action and develop the characters.

"Looking, therefore, upon his story always as a dramatist considers his plot, Reade, at the outset, seems to have considered strength as the first essential in his work. He aims continually at strength; he achieves strength in three ways: first, by a style which is always reined in, nervous and vigorous, in the purest English; next by clearness of vision in his own mind. You cannot draw a portrait when you do not see the face. Witness the blurred features of Daniel Deronda, whose pourtrayer wrote round him and about him right through four dreary volumes—or was it six?—and left him as uncertain to the reader as he was to his biographer. Thirdly, Reade's strength is achieved by his conscientious fidelity to truth. Not only is he true to his characters,

he is true to his plots. I mean this: there are so many complications possible in life, that there is difficulty whatever in finding the materials for a story; but the artist must have story and actors to match. He must have players who can play the parts and look the characters; must have a plot which springs naturally from the given conditions, and does not appear manufactured. The age, the position, the very names of his characters must belong to his story. Now Read's stories are strong, and strong in their studied art, which seems so unstudied; many men depend upon situations which in less skilful hands would be merely melodramatic. In they belong to the natural development of the plot. Thus 'It is Never too Late to Mend,' is a long series of striking incidents; it is like a French Play in Five Acts, and Cinquante leaux. There is material enough in it to make a dozen three-volume novels, with the wording and 'character-drawing' which fill them out. In 'Love me Little, Love me Long,' contrast between David Dodd and Reginald Talboys, struck almost at the opening, is a action in itself maintained throughout with wonderful skill and success. Then, is there any more delicious than Peg Woffington pretending to be a portrait in Triplet's studio? In 'Yourself in His Place' he covers the canvas with incidents, he is prodigal of incident, as when one who is fertile in devising situations continually new; while in the short 'Wandering r' he has at least half-a-dozen situations all new and all strong. One need not continue the

Enough has been said to show my meaning, that strength is the main quality desired by author.

we observed that he is a scholar and a student; he says himself ('Wandering Heir,' Appendix, 35): 'I studied the great art of Fiction closely for fifteen years before I presumed to write a of it. I was a ripe critic long before I became an artist. My critical knowledge has directed art, but the practice of that art has not diminished my studies.' He has approached Art, efore, in the truest spirit, that of a resolute student who knows that there is much to learn, is conscious of his powers. I know no other example in history of a writer who deliberately oused to become a novelist, and spent fifteen years in preparation for his work. The aration was manifold: in meditation about the quiet walks of Magdalene; in cultivated talk be Fellows' Common Room; in life among books; in life among men; in studies of French ts and of France—Read's wide reading in French literature lends a flavour to his work is as charming as it is easy to be recognised by those who also read French. When he lly sent forth his first work—it was, I think, 'Peg Woffington'—a Master in fiction, already grown, stood before the world.

re remains one book of his on which I have as yet said nothing. It is his greatest work—and, lieve, the greatest historical novel in the language. I mean 'The Cloister and the Hearth.' Therefore I do not say that the whole of life, as it was at the end of the teenth century, is in 'The Cloister and the Hearth.' But I do say, that there is portrayed ighorous, lifelike, and truthful a picture of a time long gone by, and differing in almost every ular from our own, that the world has never seen its like. To me it is a picture of the ; more faithful than anything in the works of Scott. As one reads it, one feels in the very osphere of the century; one breathes the air just before the Great Dawn of Learning and glon; it is still twilight, but the birds are twittering already on the boughs; it is a time when are weary of the past; there is no freshness or vigour in the poetry; all the tunes are old . There is plenty of fanaticism, but no faith; under the tiara the Pope yawns; under the et cloak the cardinals scuff; in his chamber the scholar asks whether the newly found Greek ot better than all the ecclesiastical jargon; in the very cloister are monks secretly at work he new learning, and cursing the stupid iteration of the bell; even the children of the soil are ing themselves how long—Alas! they must wait till the Greater Jacquerie of 1792 relieves n; there is uncertainty everywhere; there is the restless movement which goes before ange. There is, however, plenty of activity in certain directions. Soldiers fight, and great ead armies; there are court ceremonies at which knights feast and common people gape; itice lads go a-wandering along the roads; with them tramp the vagrant scholars; the sts are full of robbers; the beggars are a nation to themselves, and a very horrible, noisome, rable nation; the towns are crowded within narrow walls; fever and the plague are stantly breaking out; there is no ladder by which men can climb except that lowered for them the Church; where a man is born, there he sticks. A fine picturesque time; with plenty obberies and murders; vast quantities of injustice; with lords among the peasants, like sts among corn, devouring the substance; with fierce punishments for the wicked, but not erce as those which certainly await most people in the next world; with gibbets, racks, hot pinchers, wheels, processions of penitents, heavy wax candles, cutting off of hands, and y possible stimulus to virtue; yet a world in which virtue was singularly rare. All this life—more—is in 'The Cloister and the Hearth'; not described, but acted. The reader who ws the literature of the times says to himself as he goes on: 'Here is Erasmus; here is asart; here is Deschamps; here is Coquillart; here is Gringoire; here is Villon; here urther,' and so on, taking pleasure in proving the sources. The reader who does not know, oes not enquire, presently finds himself drawn completely out of himself and his own times; re he reaches the end, he thinks like the characters in the book; he feels like them; he talks them. This is the general effect of the book; but, besides, there runs through it the test, saddest, and most tender love story ever devised by wit of man. There is no heroine ction more dear to me than Margaret; she is always real; always the true woman; brave e darkest hour; and for ever yearning in womanly fashion for the love that has been cruelly from her.

Telegraphic Address—"LYCIDAS," LONDON.



"Comparison between 'The Cloister and the Hearth' and 'Romola' is forced upon us. Both books treat of the same period; similar pictures should be presented in the pages of both. Yet—what a difference! In the man's work we find action, life, movement, surprise, reality. In the woman's work we find languor, tedium, and the talk of nineteenth-century poppets dressed in fifteenth-century clothes. Romola is a woman of the present day; Tito is a man of the present day: the scholar belongs to us; Savonarola is like a hysterical Ritualist preacher; Tom is a modern Italian peasant girl; nothing is mediæval but the names and the costumes. Yet I believe there may be found people who call 'Romola' a great novel, and who have not even read the story of Gerard and Margaret.

"I do not suppose that by these remarks one can add anything to the real reputation of Charles Reade or to the admiration with which the English-speaking races regard his works. They may, however, lead others to consider the position occupied by this writer, which is, and has been, more the death of Thackeray and Dickens, alone in the front rank. He resembles no other writer living or dead. His merits are his own, and they are those of the first order of writers. He cannot be classified: in order to be classified, a man must be either a leader or one of a following. Reade cannot, certainly, be accused of following. In fine, he paints women as they are, men as they are, things as they are. What we call genius is first the power of seeing men, women, and things as they are—most of us, being without genius, are purblind—and then the power of showing them by means of 'invention'—by the grafting of 'invention upon fact. No living man has shown greater power of grasping fact and of weaving invention upon it than Charles Reade.

"As regards future work, his most formidable rival is himself; he has behind him Gerard and Margaret, Christie, Peg Woffington, Denis the Burgundian, David Dodd, and a whole gallery of living, speaking portraits—figures drawn to the life. Whether he will surpass them, one knows not. Meantime, let those who appreciate the best, the most faithful, the highest work in this Royal Art of Fiction, salute the MASTER."

(SIR) "WALTER BESANT."

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 And those sweet wits which wont the like to frame,  
 Are now despized and made a laughing game.  
 And he the man whom nature self had made  
 To mock herself, and truth to imitate  
 With kindly counter under mimick shade,  
 Our pleasant Willy, ah, is dead of late,  
 With whom all joy and jolly merriment  
 Is also dreaded and in dolour drent."  
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—The Teares of the Muses (page 8).

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The plot of this play is borrowed from the 28th Novel of the second volume of Painter's "Palace of Pleasure." 1597. The magical circumstance, however, from which the play takes its name, is found in a variety of authors; it has all the appearance of an Arabian fiction, and was introduced into our romances at a very early period.

The play was much approved at its first appearance, when it was acted, as the phrase is, by the whole strength of the house. Massinger himself speaks of it with complacency; and, indeed, its claims to admiration are of no common kind.

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"Though some resemblance may be traced between the Charms in MACBETH and the Incantations in this play, which is supposed to have preceded it, this coincidence will not detract much from the originality of Shakespeare . . . the witches of Middleton are fine creations. Their power, too, is over the mind. They raise jars, jealousies, strifes, like a thick scurf o'er life."—CHAS. LAMB.

It is not known for certain which is the older play, "Macbeth" or "The Witch," but that one borrowed from the other is not for a moment to be questioned, and how closely, a comparison between the Witch scene in Macbeth and the following extract from Middleton's play will show:—

"A Charme Song, about a Vessel" (*the Cauldron*).

Black spiritts, and white; Red spiritts and gray;

Mingle, mingle, mingle, you that mingle may.

Titty, Tiffin, keep it stiff in;

Fire-drake, Puckey, make it lucky;

Liard, Robin, you must bob in.

Round, around, around, about, about:

All ill come running in, all good keepe out

Etc., etc.

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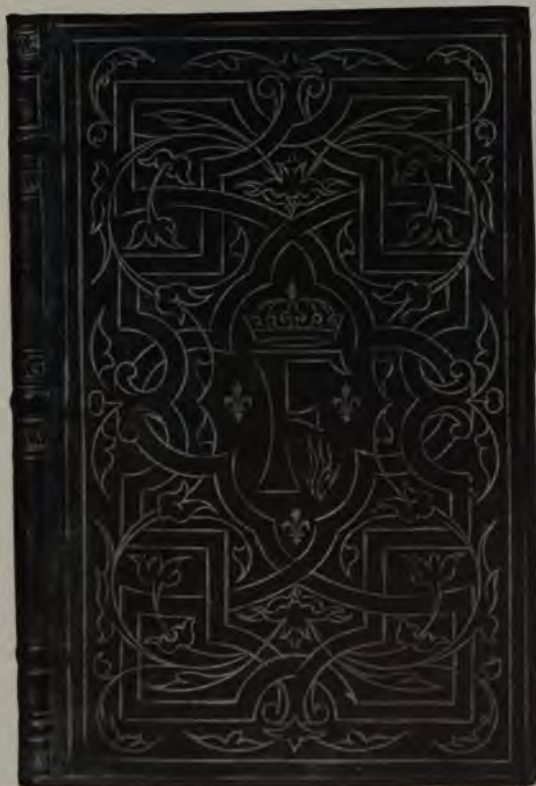


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(See No. 3371.)

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*(See No. 3372.)*

*Pickering & Chatto, 66, Haymarket, St. James', S.W.*



*(See No. 3373.)*

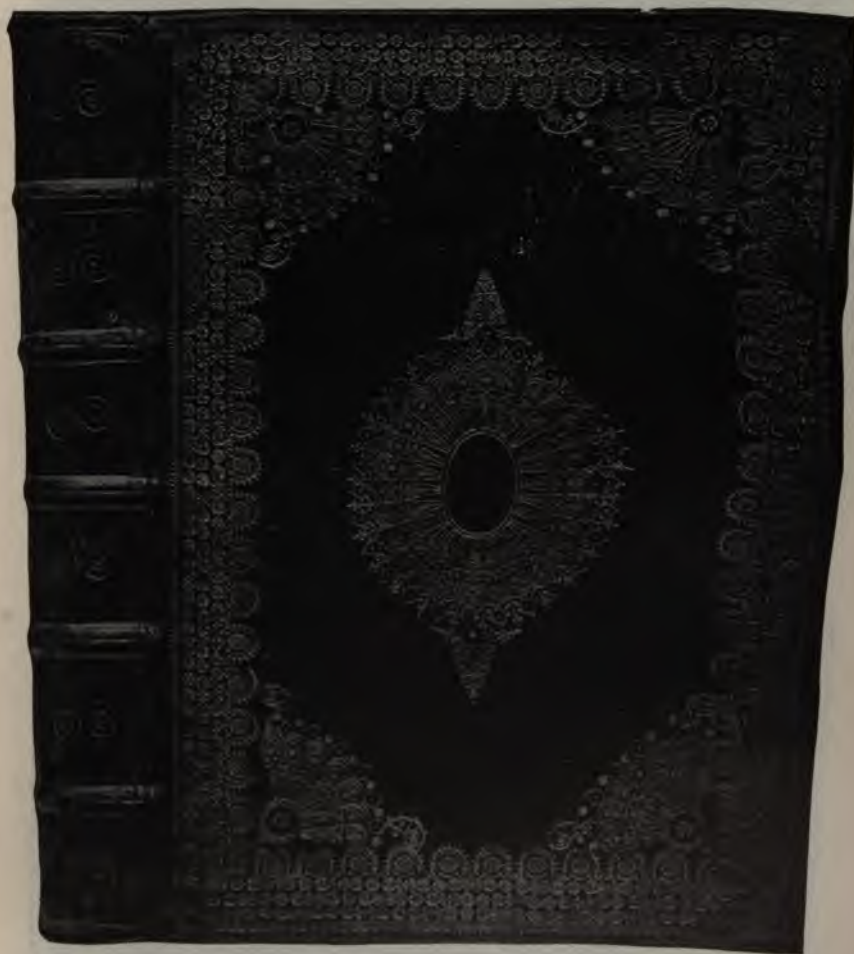
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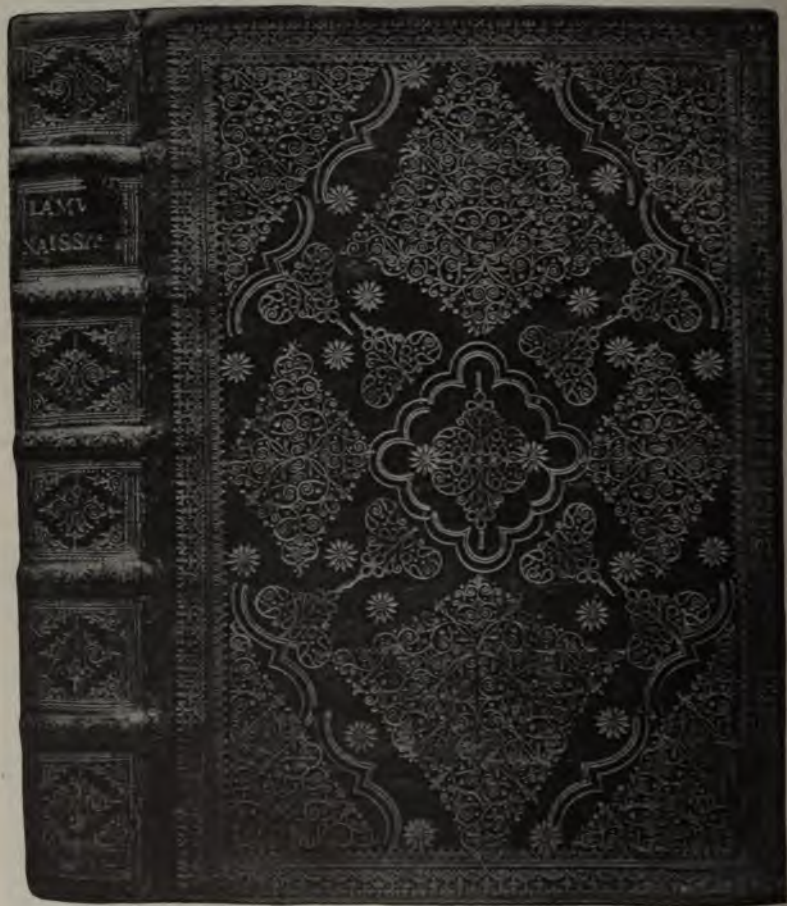
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(See No. 3382.)

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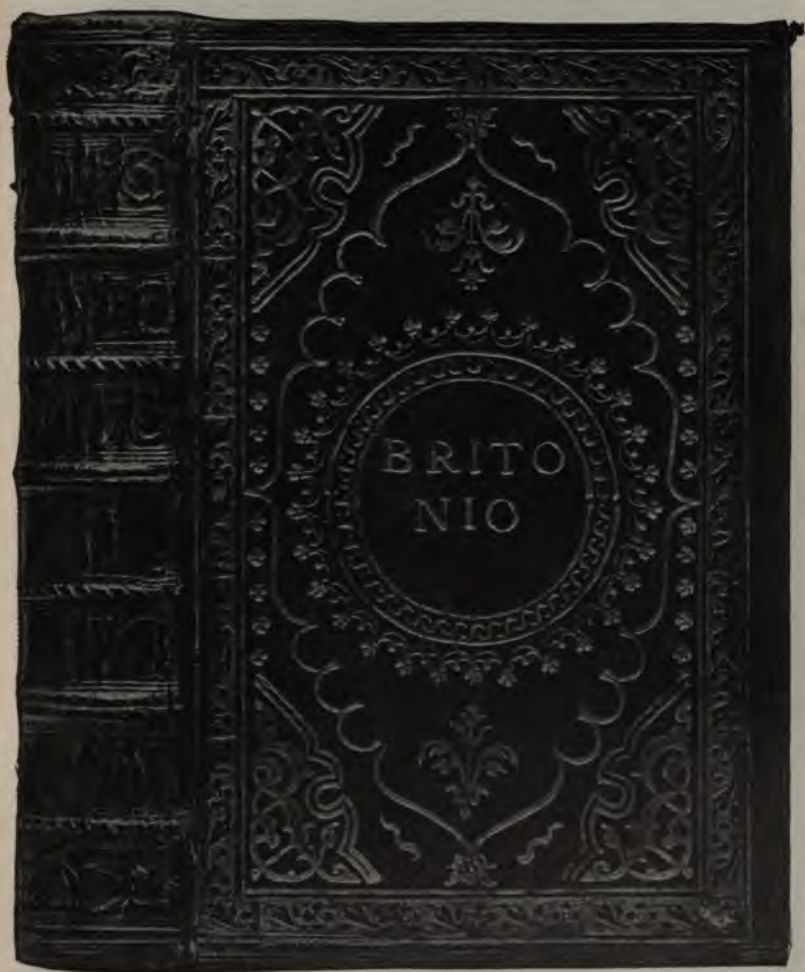
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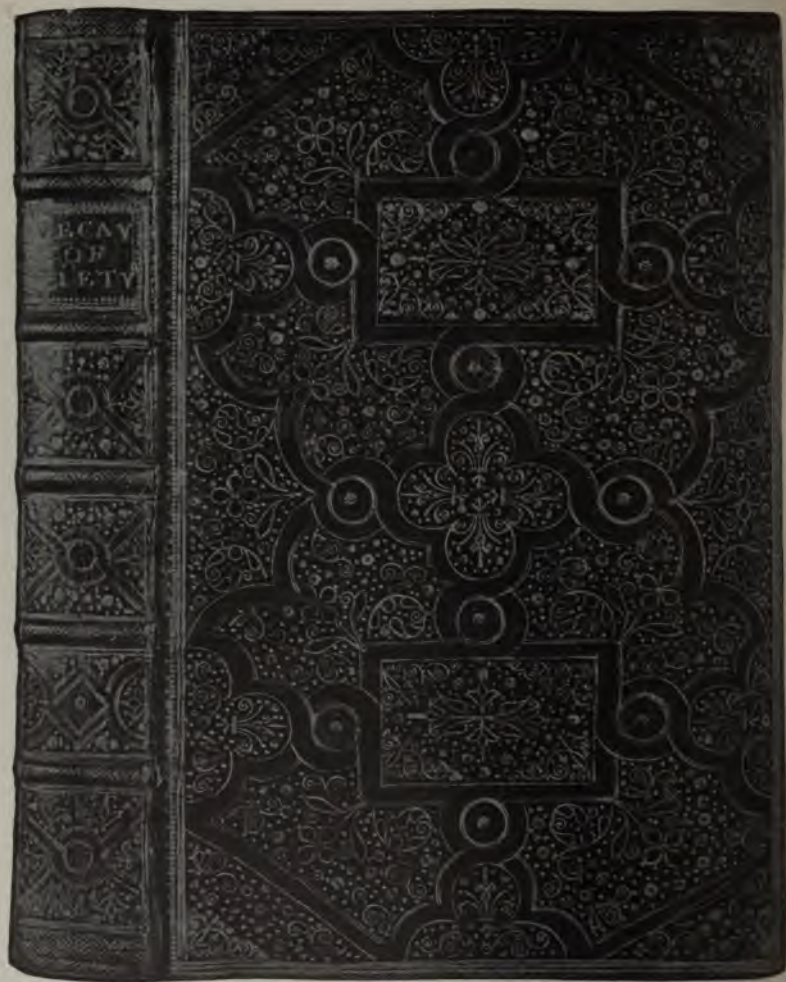




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The translation was the work of James Logan. The only other copy we know of being offered for sale in this country in recent years in uncut state like the above sold by auction for £87, unbound. The binding alone on the present copy cost over £17.

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(See No. 3390.)



(See No. 3388.)



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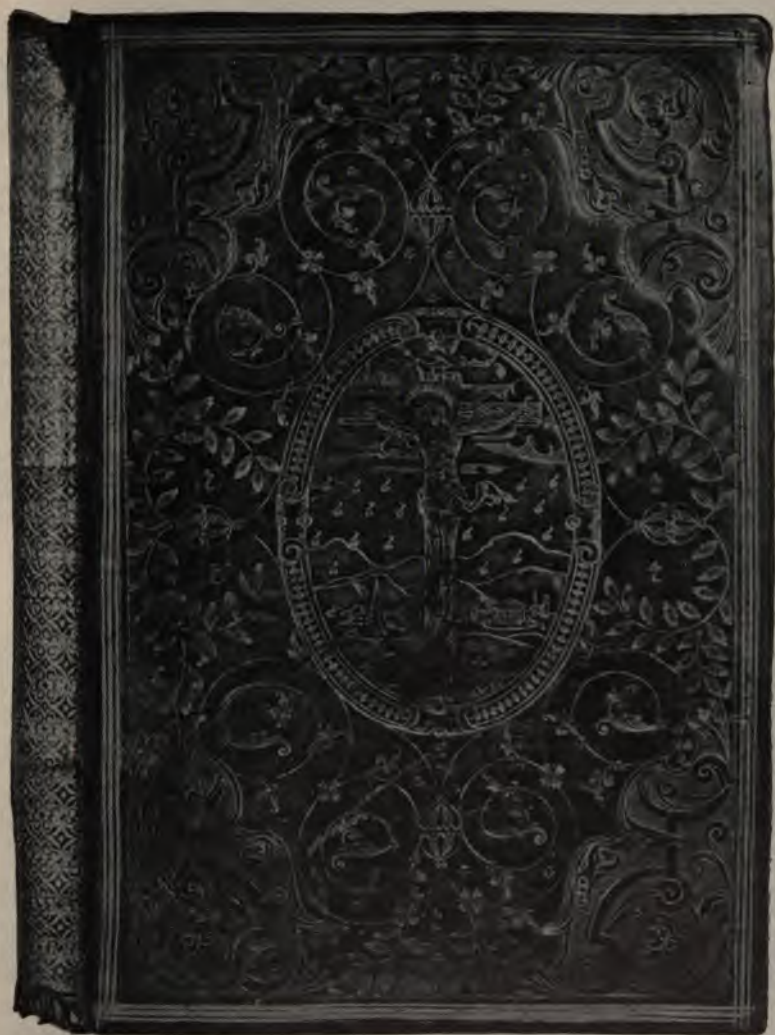


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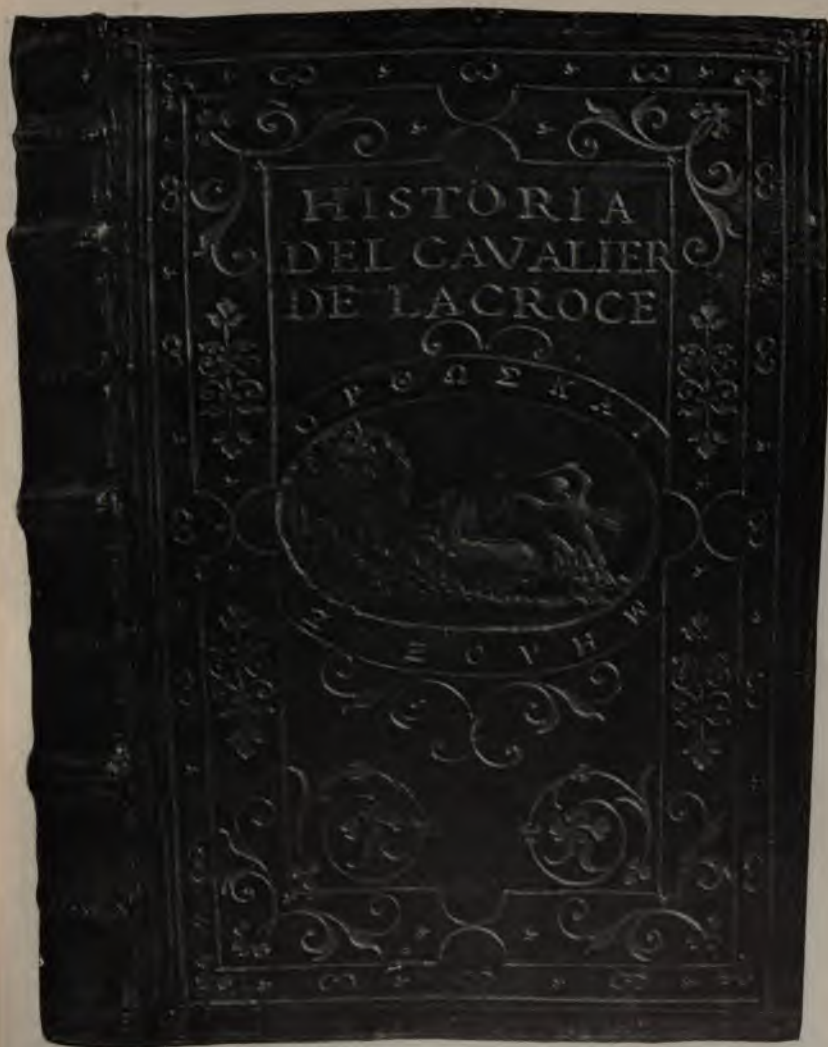


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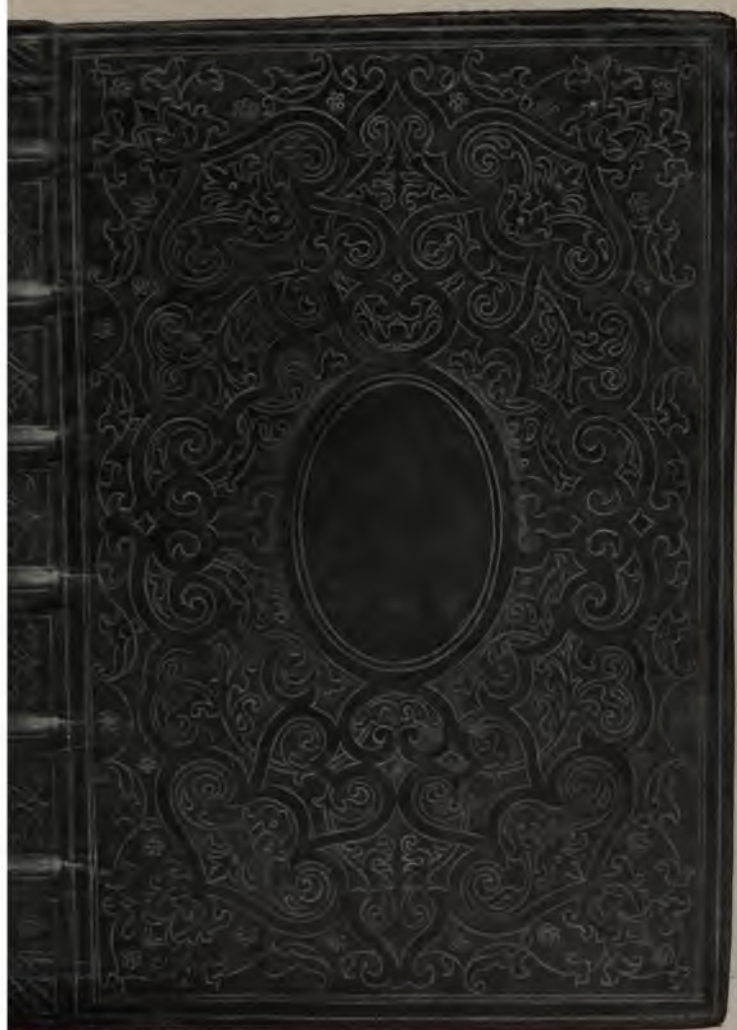
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The origin of this work cannot be traced quite satisfactorily. There is a fine Manuscript in the Imperial Library, Paris, No. 7070 (French), which appears to agree in all particulars with Caxton, and is described by M. Paris under *Le Roman de l'Image du Monde*, par M<sup>r</sup> GOSSEIN; but as showing a much better acquaintance with the cosmogony of the world than any previous composition, it would be interesting to more fully follow up and examine such evidence of its authorship as exists. What is as yet known of the history of the "Mirror of the World" may be summed up thus:—Before the middle of the 13th Century an unknown author wrote in Latin "*Speculum vel imago Mundi*," of this no copy has yet been recognised. In 1245 this was turned into French Metre for the Duke of Berry, of which MSS. in several Libraries attest the popularity. In 1464 the old French Metre was turned into French prose at Bruges, PROBABLY BY "MAISTRE GOSSEIN," who added illustrations and divided it into chapters. Here we find the text used by Caxton for his translation, who even adopted a considerable portion of the French prologue. Who this Gosselin or Gosseu was, or whether he was the Author or only the Scribe, is quite unknown; perhaps he was identical with the Scribe "Gossein," who, upon the flight of Colared Mansion from Bruges, succeeded him as tenant of the scriptorium over the church-porch of St. Donat.

The publishing of this work was not a speculation on Caxton's part. He was employed, as we learn from the Prologue, to translate and probably print it, by HUGH BRICE, CITIZEN AND ALDERMAN OF LONDON, who wished to make a present to LORD HASTINGS. TO ADORN, AS WELL AS ILLUSTRATE, THE PAGES, THE ART OF THE WOOD-ENGRAVER WAS EMPLOYED, AND WE MAY CONSIDER THE FIGURES HERE DISPLAYED AS SOME OF THE EARLIEST SPECIMENS OF THAT ART IN ENGLAND. The designs were borrowed from the manuscript copy, the illuminations in the French manuscripts showing the same treatment. All the copies issued from Caxton's Press have the words necessary for the explanation of the diagrams inserted with the pen, instead of being engraved on the wood, which may perhaps be an argument for their home execution; and as the writing in all copies appear to be from the same pen, IT IS ASSERTED THAT IT WAS DONE BY CAXTON HIMSELF, but of course of this there is no positive evidence.

Hugh Brice, of the same county (Kent) as Caxton, where he held the Manor of Jenkins, was also of the Mercers' Company, although Stow calls him a Goldsmith. He was knighted about 1472 and in that year accompanied John Russell and others on a trade Embassy to Bruges. John Russell was the orator whose celebrated speech, upon the reception of the Order of the Garter by the Duke of Burgundy, is one of the earliest pieces attributed to the Press of Caxton. In 1473, Hugh Brice, who is called "Clericus in officio Contratulatoris Monetæ nostræ," was sent on a similar Embassy "*De Difficultatibus super intercursu Burgundia removendis*," and on both occasions would necessarily become personally acquainted with Caxton, who at that time was in the service of the Duchess of Burgundy, at Bruges.

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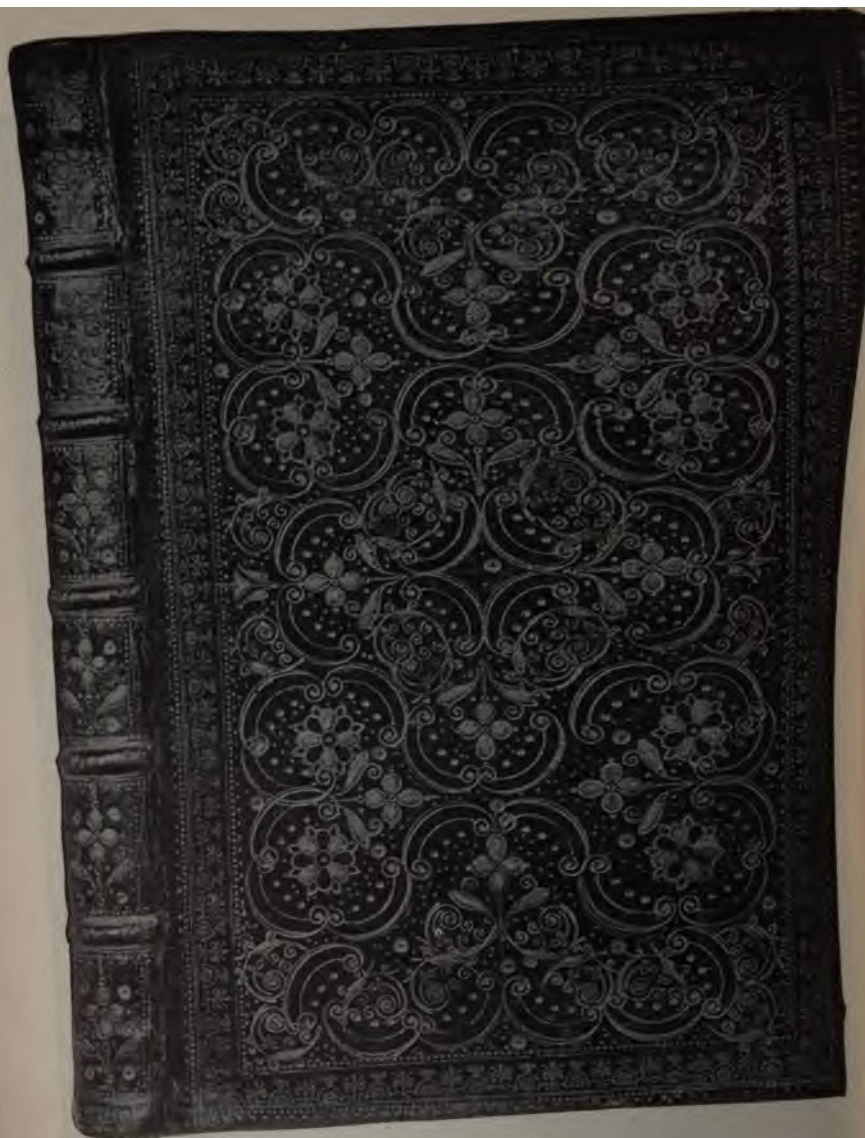
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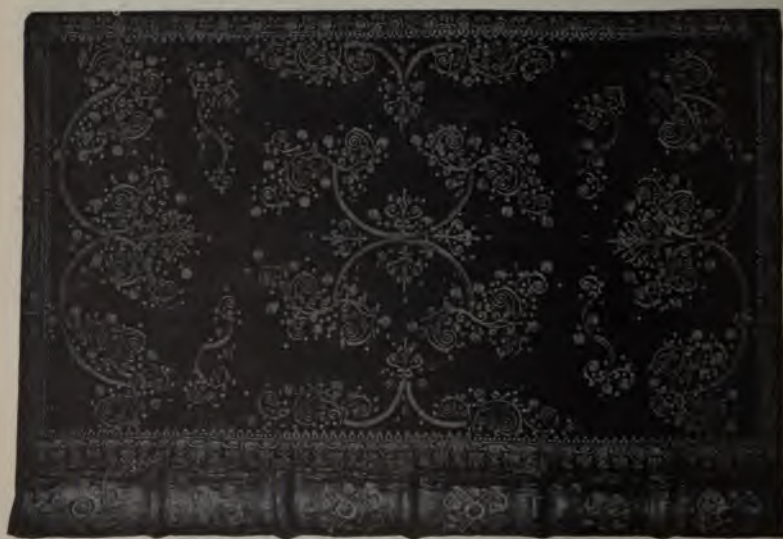
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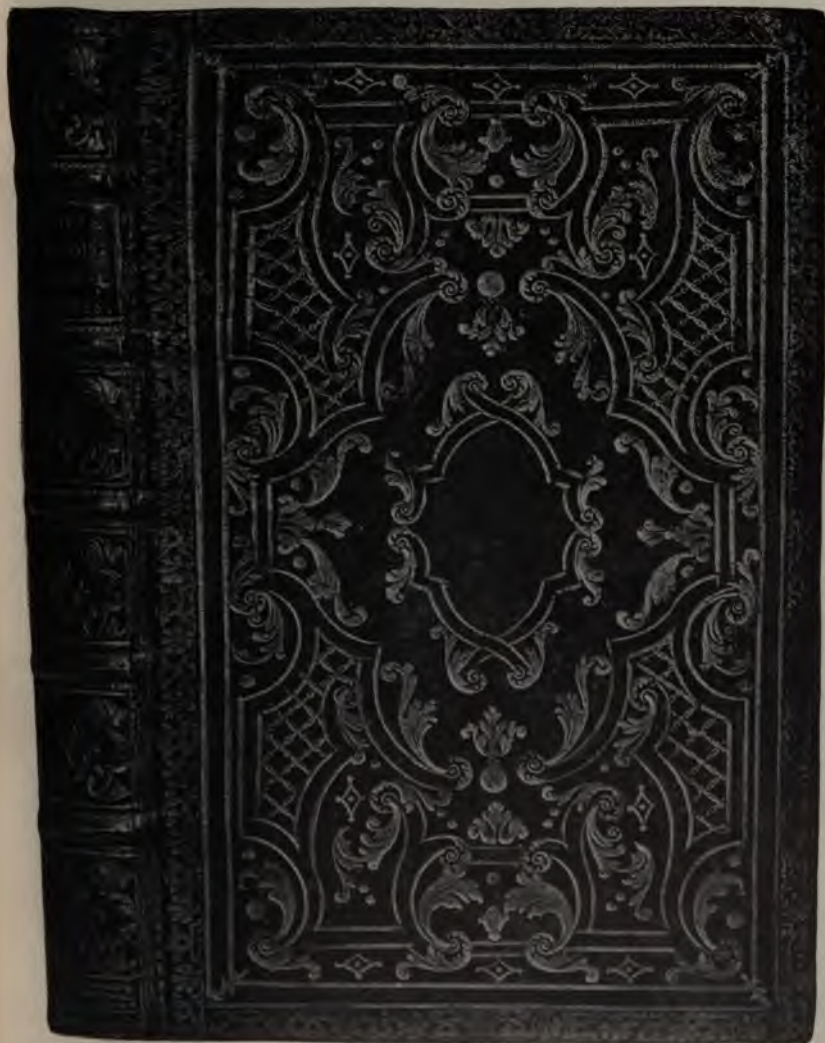


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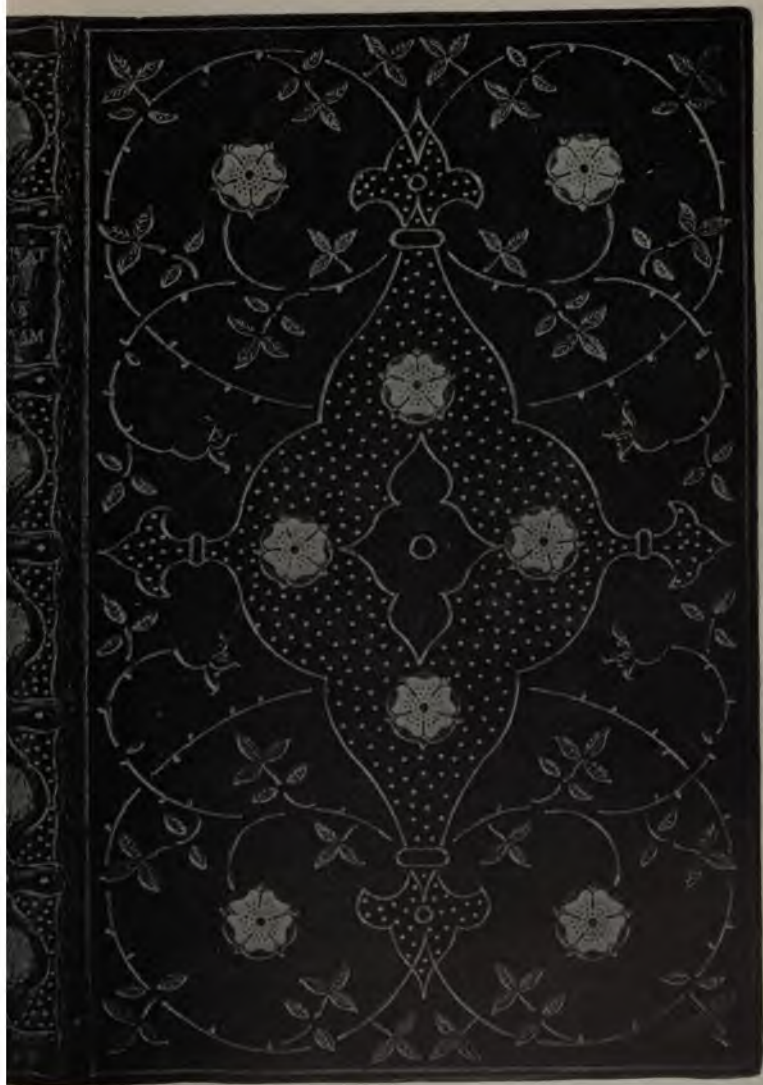


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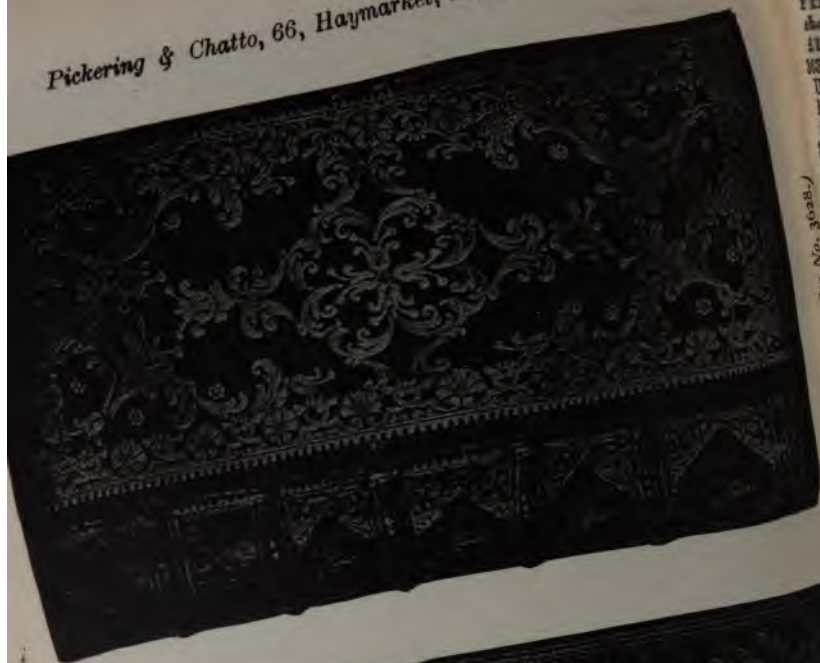


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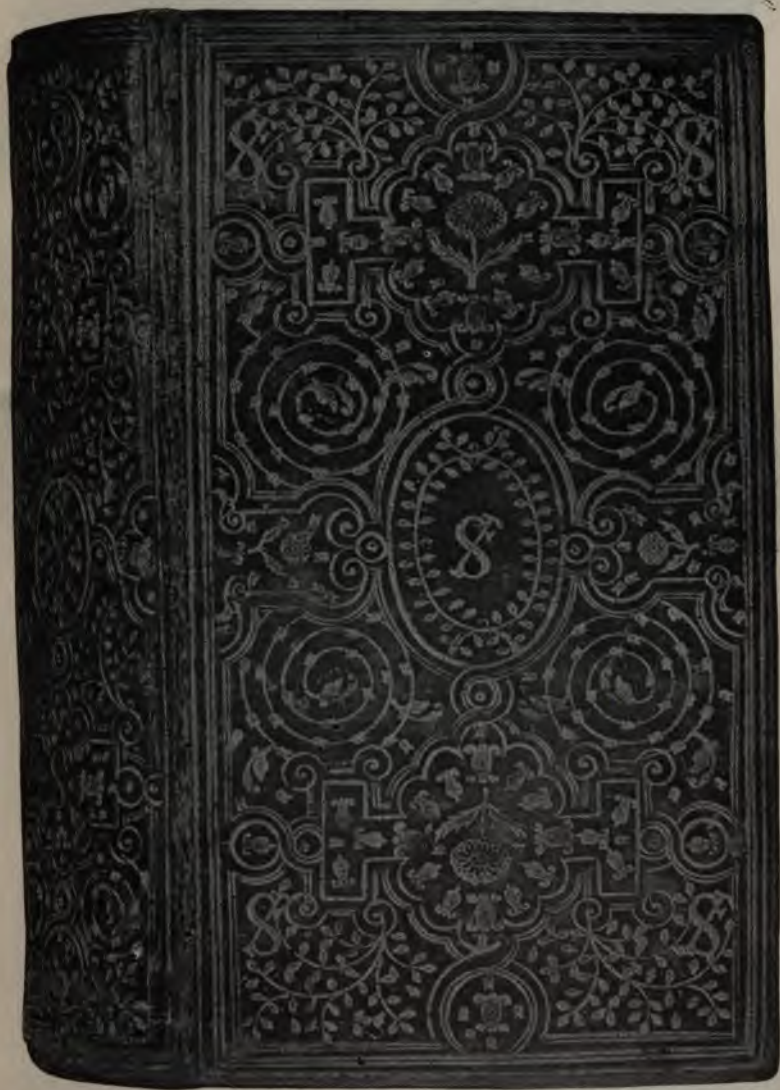
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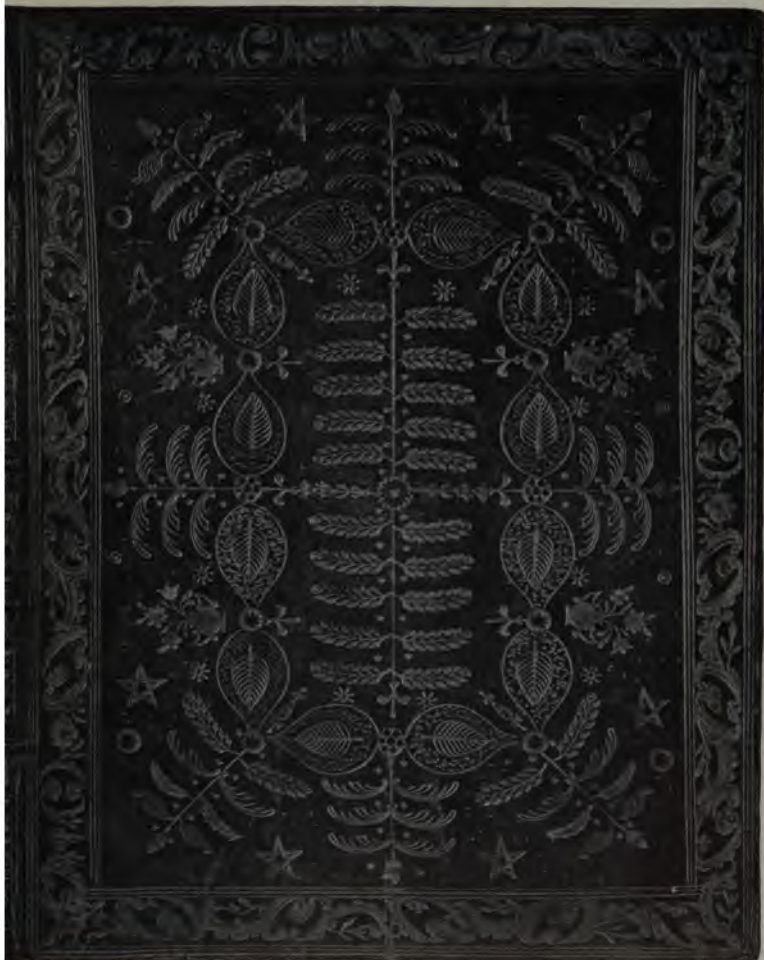
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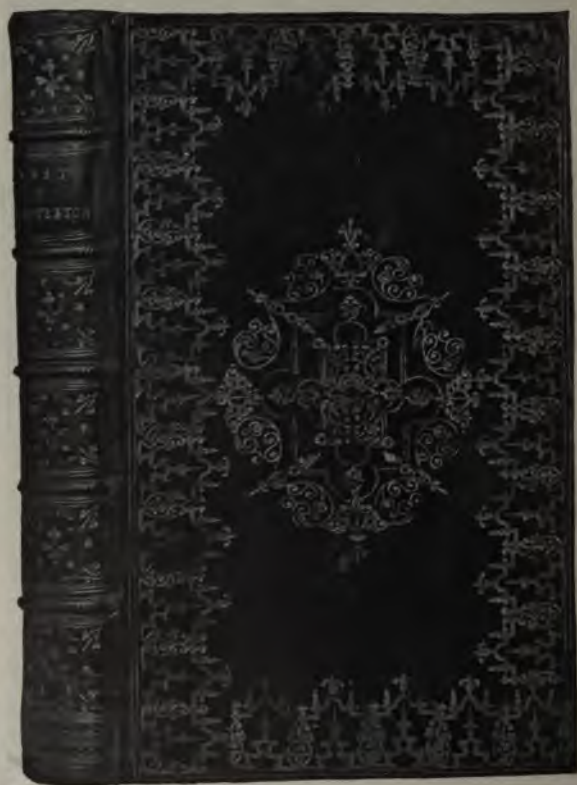
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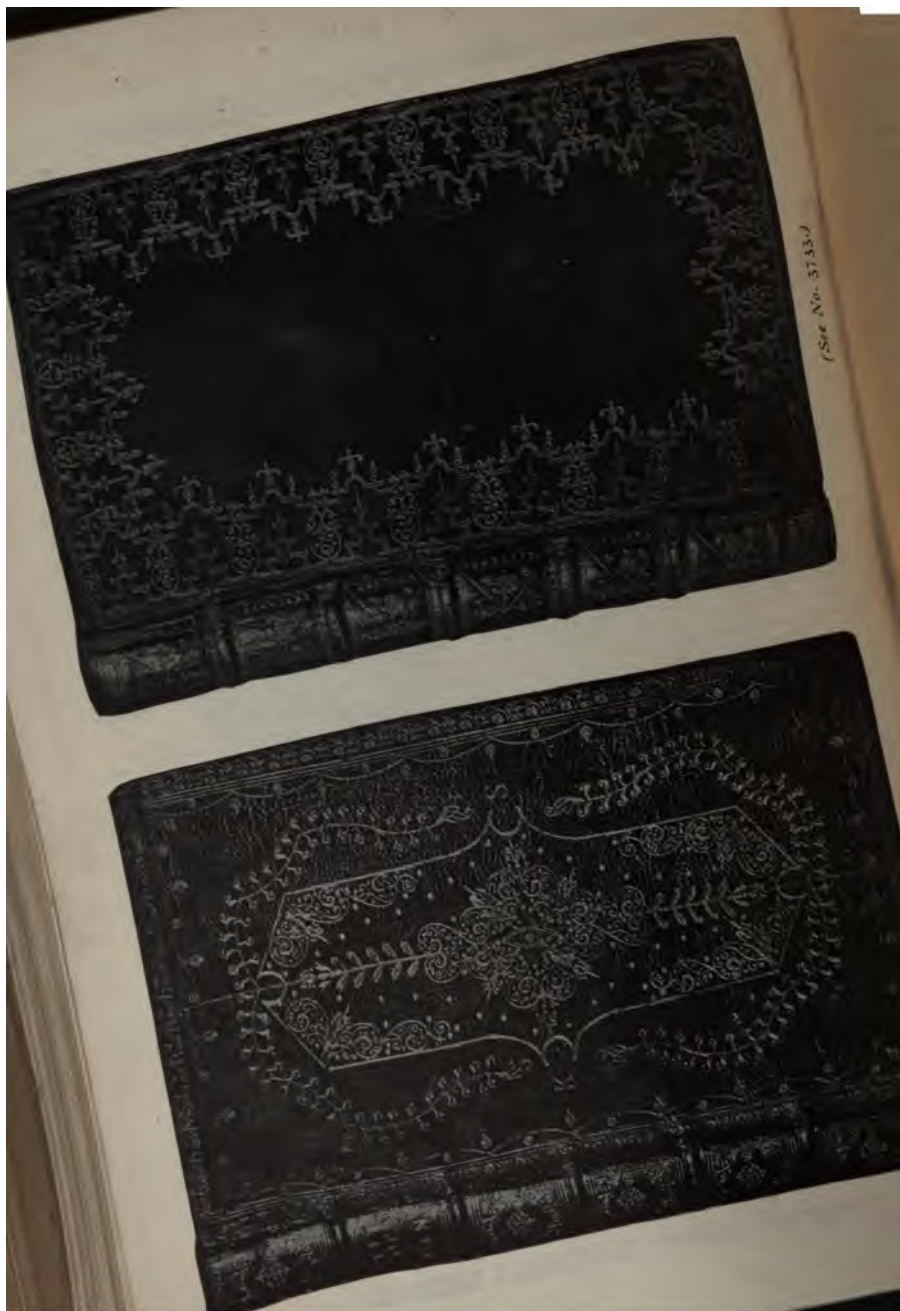
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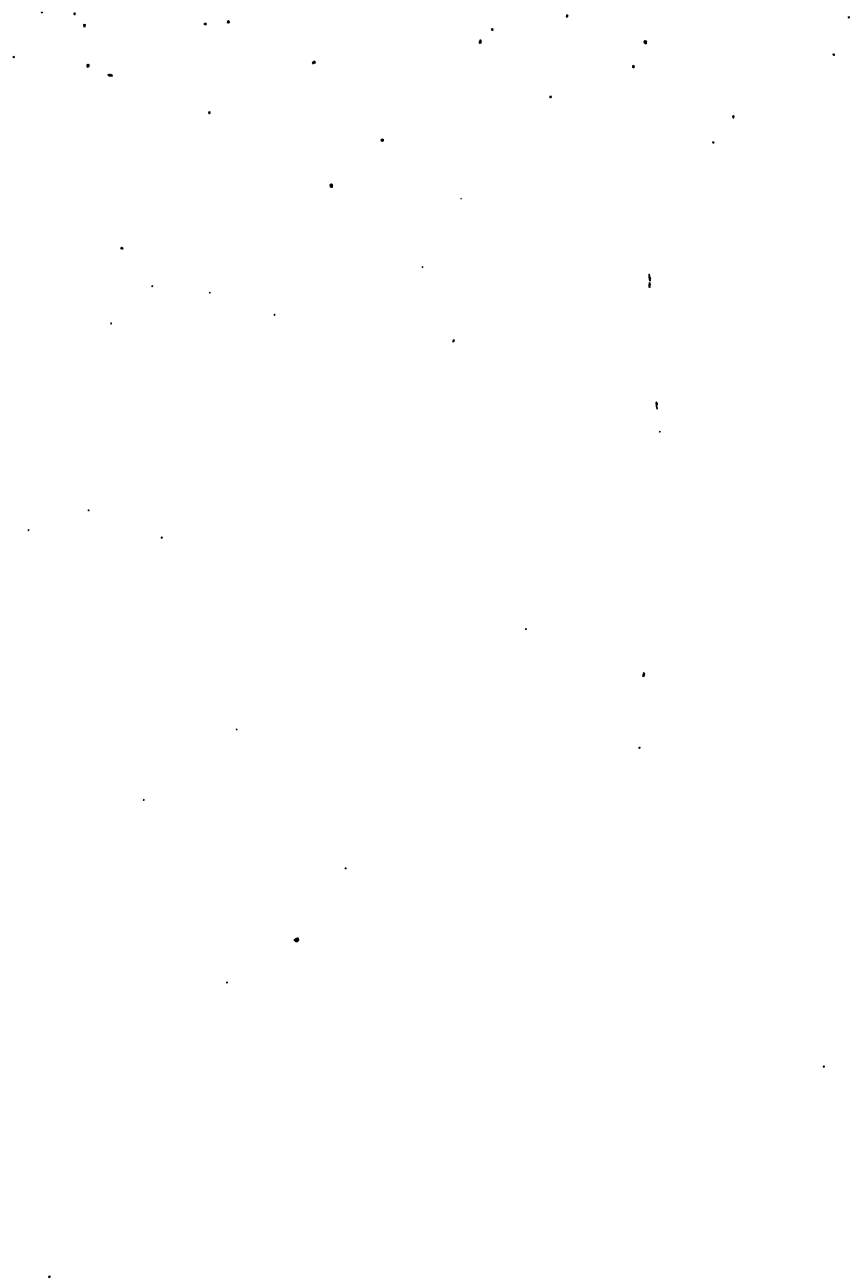
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